

THE
Nitiśataka Śringārasataka and Vairāgyaśataka
OF
BHARTRIHARI

EDITED

WITH HINDI AND ENGLISH TRANSLATION, COPIOUS
CRITICAL AND EXPLANATORY NOTES, PARALLEL
THOUGHTS FROM NUMEROUS AUTHORS
&c. &c. &c.

BY

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THE ŚATAKAS, Sanskrit text, with Hindi and English translations, and copious footnotes, containing full notices of the occurrence of our text stanzas in various other works, and a number of parallel thoughts from numerous writers both Indian and foreign.

Nitiśataka.

Śringāraśataka.

Vairāgyaśataka.

Variants.

Abbreviations.

NOTES: Critical and Explanatory.

On Nitiśataka.

On Śringāraśataka.

On Vairāgyaśataka.

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PREFACE

For clearness' sake we shall divide our preface into the following heads:—

I. The Author—his life and writings.

II. Writers on Bhartrihari :

[A] Commentators, critics &c.;

[B] Translators; and

[C] Books about Bhartrihari.

III Works and writings wherein we find stanzas from Bhartrihari's Śatakas either with any particular note or notice about them or without anything of the sort.

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Following this order we shall now take them one by one in hand, and dealing separately with each give our opinion upon all of them in turn.

I. THE AUTHOR—HIS LIFE AND WRITINGS.

[A.] BHARTRIHARI'S LIFE.

The father of Bhartrihari is said to have been one Gandharvasen (गंधर्वसेन), who had also got a younger

son Vikramāditya (विक्रमादित्य) from his second wife, the daughter of the chief of Dhārā (धारा), the then capital of Mālwa. Bhartrihari and Vikrama were, therefore, sons of the same father by different mothers. The chief of Dhārā took great pains and care in educating his two grandsons, who soon acquired mastery in the several Śāstrās, Laws, Ethics, Archery, Music, Dancing and all other polite arts and princely accomplishments. Though the old chief liked both his grandsons, yet his love was naturally stronger for Vikrama than Bhartrihari. Consequently, after finding the former quite well up in every branch of Literature, Science and Art, he being himself devoid of any male issue, one day thought of giving his Rājya to Vikrama, and summoning him to his presence told him his heart's wish. But Vikrama nobly answered him thus. " It is not proper for me to reign before my elder brother : please, therefore, let Bhartrihari rule over the State and I will conduct the administration as his prime minister." The old Rājā was quite pleased with the high-mindedness of young Vikrama, and subsequently through Vikrama's earnest entreaties, he made Bhartrihari the king of his territory. Vikrama thereupon changed the capital of Mālwa from Dhārā to Ujjein, and there gave himself heart and soul to the good government of the country, as the prime minister of his elder brother. Bhartrihari, though well-versed in the Śāstrās, fell so much in love of women that he passed day after day, and night after night in the seraglio, and left every thing pertaining to

the State into the hands of his brother. Vikrama, on whose hands the onerous and responsible duties of government did not hang heavy, was, however, very sorry for the dissolute conduct of Bhartrihari, and he spared no pains to estrange the king's heart from women of whom he had a large number as his wives and mistresses, and devote his attention to the affairs of the kingdom God had put into his trust. But, as mostly common in such cases, the more he offered his sound and wise counsels, the further went the heart of Bhartrihari from Vikrama; so much so that disaffection took its root into the former's mind, and the result was that the once loving brothers soon became inveterate enemies to each other. The fire of hatred was kindled with increased strength by the fuel of Zenānā intrigue and court influence which had quite enslaved the man in Bhartrihari. In the end, Vikrama was cruelly forced to take off his hands from the premiership and go abroad into the country as an exile, leaving Bhartrihari to himself and his loves.* After his leaving Ujjein, Vikrama travelled throughout India Proper, and was once near Dacca in Eastern Bengal, where he lived for some time and established himself. This place is still known as Vikrampur after him.

* Colonel Todd says that Bhartrihari, the eldest son of Gundrup-cha, was so devoted to his wife that he neglected the affairs of government, which made his brother expatriate with him. This coming to his wife's ears, she insisted on the banishment of Vikrama. (see Todd's "Annals & Antiquities of Rajasthan," Vol. II p. 369 foot note, popular edition, Calcutta 1884).

Having nothing more to do with Vikrama and his movements, we again return to Ujjein and find Bhartrihari to be daily sinking more and more into luxury and licentiousness. As he never cared a straw for the good government of his kingdom, his subjects became totally tired of his recklessness, and becoming disgusted with his vices they were forced to disregard his authority. Anarchy soon came into being, and there was nothing but disorder and confusion throughout Mālwa. In the meantime it so happened that the henpecked husband was one day convinced of the infidelity of his queen* through the present of some virtuous fruit by a pious Brāhmana.† Her infidelity being clearly discovered, the Rāni rushed away from her husband's presence and dashed herself to pieces by falling down from the heights of the palace. Bhartrihari then took another wife, Pingalā (पिङ्गला), with whom he soon became attached as before. One day having gone deer-shooting he saw that one of his *shikarees* who had shot a buck being himself bitten by a venomous snake was soon

* Opinions differ widely on the name of this particular Rāni. Some say her name to be Anangasena (अनङ्ग सेना) some Pingalā (पिङ्गला), some Padmakshī (पद्माक्षी) others Bhānamati (भानमती). In the भरतखण्डअर्वाचीनकोष by Mr. R. B. Ghalhole, the name is stated to be पद्माक्षी; she is also called there to be पिङ्गला on her being restored to life after death.

† See our note on stanza 2 (Niti); also Todd's "Annals & Antiquities of Rajasthan" Vol. II. p. 369.

laid a corpse on the ground. But the thing which struck him most was that the doe of the dead buck came to the spot and threw herself dead on her husband's antlers; and similar to this was the case of the *shikaree's* wife who, on discovering the death of her husband, burnt herself with her lord on her self-made pyre. The Rājā ran home in amazement and explained to Pingalā the wonderful events of his day's excursion. But Pingalā, to his great surprise, coolly remarked that there was nothing strange and extraordinary in the story; for, a true suttee could even burn herself without having recourse to fire. Hushing up the matter for sometime, the king again went out shooting in the forest, and, to put to test the truth and fidelity of Pingalā, he sent one of his attendants to the queen with his clothes soaked in blood to report his death by a tiger. On hearing the sad tidings Pingalā, calmly (to all outward appearance) took over the Rājā's bloody clothes, put them on the ground, made her last bow to her husband's accoutrements and rose no more. The Rājā, when he came to know the heart-rending catastrophe was quite overwhelmed with grief, left the palace and went out to forest to lead the life of a pious ascetic so admirably depicted by him in his *Vairāgya Śataka*. There he met with the great Yōgi Gōrakshanāth (योगी गोरक्षनाथ) who initiated him into the secrets of Mysticism. It is generally believed here that Bhartṛhari, by his austere practices of yōga, attained to immortality.

[B.] BHARTRIHARI'S WRITINGS

The Three Śatakas on Nīti, Śringāra and Vairāgya, the Vākyapadīya (वाक्यपादीय, a grammatical commentary in terse and pithy Sanskrit prose), and the Bhaṭṭikāvya (भट्टिकान्यम्, a Grammatical poem) are the works which are generally ascribed to Bhartrihari. Almost all the scholars who have made their acquaintance with Bhartrihari and his works are unanimous in their opinion that Bhartrihari is the undisputed author of the Śatakas and the Vākyapadīya which furnishes us with a certain clue to the solution of the much disputed question of Bhartrihari's age and authorship. But as to Bhartrihari's authorship of the Bhaṭṭikāvya different persons hold different opinions. However erudite discussions on the point by Messrs. Colebrooke, Telang, Peterson &c. have proved it beyond any shadow of doubt that Bhaṭṭikavi. (भट्टिकवि) the author of the भट्टिकान्य is quite a different person, and he cannot be identified with Bhartrihari (भर्तृहरि) the author of the Śatakas. To make Bhartrihari the author of the भट्टिकान्य there is no stronger ground than the identity of name. Bharata (भरत) in his commentary on भट्टी gives the name of the author as भर्तृहरि, but says nothing more about it. In another commentary of भट्टिकान्य which has been published in Calcutta, the author is described as the son of Śrī Swāmi (श्री स्वामि) and as a great Grammarian. This opinion is also corroborated by Colebrooke in his essay on Sanskrit and Prākṛit

Poetry where he remarks,—"The author was भट्टहरि, not, as might be supposed from the name, the celebrated brother of विक्रमादित्य. but a Grammarian and poet who was son of श्रीधरस्वामि as we are informed by one of his scholiasts विद्याविनोद". According to Bohn, भट्टहरि the Grammarian and author of भट्टिकाव्य is of a later date than भट्टहरि the author of the Śatakas with whom he is erroneously confounded. Dr. Bhāu Dāji is of opinion that भट्टी was probably the son of भट्टहरि. Dr. Rājendra Lal Mitra in his notices of Sanskrit Manuscripts Vol. VI. p. 145 concludes that भट्टी and भट्टहरि are two distinct personages.

[O] AN ESTIMATE OF THE ŚATAKAS.

The Śatakas are not mere collections of elegant sayings from different authors as suggested by some, because a certain link of thought and diction connecting the stanzas distinctly points to their being written by one and the same hand. Prof. Tawney remarks that the terse and epigrammatic character of these stanzas distinguishes them from the mass of Indian Literature and brings them more and more into accordance with European canons of taste.

Prof. Lassen, in his 'Indische Alterthumskunde' (Vol. II p. 1174), expresses his opinion that this character "renders them conspicuous among the productions of the Indian Muse. They place before us in terse and pithy language the Indian views about the chief aspirations of youth, manhood and old age;

son's love, about concern with the things of this world, and about retirement from them into lonely contemplation. On account of the perfect art with which they are composed, these short poems are worthy of being ranked among the masterpieces of Indian Genius. Some of them are connected in sense, as the description of the seasons, others form a whole by themselves and may most fitly be compared to miniature paintings as presenting to us a complete picture in the narrow frame of one strophe."

II. WRITERS ON BHARTRIHARI.

(A) COMMENTATORS, CRITICS &c.

1. In the "Asiatic Researches" Vol. IX p. 141, Bhartrihari is said to have reigned for fourteen years and to have then been succeeded by his younger brother Vikramāditya. It is also maintained that Bhartrihari himself founded the era.

2. Dr. Bhāu Dāji, in his paper on Kālidāsa, questions the contemporaneity of Bhartrihari and Vikrama, and says:—"He (Bhartrihari) is commonly but erroneously supposed to be a brother of Vikrama, as the 5th. couplet of Vairāgya Śataka shews, Viz: that the author was an eminent poet dissatisfied with the reception he met with at the courts of several princes whom he visited in hope of reward."^{*}

* The couplet here alluded to is उत्सर्गतं निधि &c, from a careful perusal of which we cannot, however, endorse the opinion of Dr. Bhau Daji. The point has also been elaborately discussed & refuted by Mr. Telang. (See Bombay Sanskrit Series No. XL p. 19)

Dr. Bhān Dāji also speaks of Bhartrihari as one of the nine gems.*

At another place, confounding Bhartrihari with Bhartrisaṁdha (भर्तृसेध), he makes Bhartrihari a contemporary of Kālidāsa.

3. Dr. Bohlen countenances the theory that the three Śatakas are mere compilations made by Bhartrihari, a mere collection of "elegant extracts" from the works of previous writers. †

Von Bohlen accepts the identity of the Bhartrihari of the Śatakas and the Hari of the Vākyaṇḍīya. ‡

On the authority of Roger, Bohlen relates that Bhartrihari had 300 wives, and was addicted to a voluptuous life. But having been severely reprov'd by his father for his dissolute conduct, he repudiated his wives, and collected, not composed, these Śatakas by making selections from older writers.

Von Bohlen published in 1833 at Berlin the first European Edition of the Śatakas.

4. According to Prof. Colebrooke, some other person than Bhartrihari had probably put forth these Śatakas under Bhartrihari's name. §

5. Pandit Durgā Prasad of Jeypore, in conjunction with Dr. P. Peterson, writes that Bhartrihari the

* For the enumeration of the "Nine gems", see our note on stanza 1. of Nīti.

† See Bohlen's Preface to his edition of Bhartrihari p. VI.

‡ See Bohlen's Preface p. VI.

§ See Colebrooke's Essays Vol. II.

author of the Śatakas and Vākyapadiya flourished in the middle of the 7th. century A. D.*

6. Mr. K. T. Telang adheres to the tradition of Bhartrihari's full authorship of the Śatakas. †

In Telang's opinion Bhartrihari probably flourished somewhere later than Kālidāsa and a good deal earlier than the beginning of the 6th. century A. C. It is based on the following two reasons:—

(1) There is a stanza‡ in the Nitisataka which is also found in the Panchatantra which may safely be taken to have been composed not later than 500 A. C. Therefore, Bhartrihari must have flourished at least half a century before that date. (2) Again, from stanza 95 Niti., Parashurāma is regarded as an incarnation of Vishnu, but it is doubtful whether Kālidāsa held the same opinion.

Bhartrihari must, therefore, be later in age than Kālidāsa.§

Mr. Telang again says:— Vikrama, the founder of the Samvat Era, flourished about 56 B. C. But granting Bhartrihari to be the author of Vākyapadiya, we cannot accept him to be the brother of this Vikrama. Because, it is clear from the Vākyapadiya that it were Chandrāchārya (चन्द्राचार्य) and others who brought the great commentary of Pātanjali (पातंजलि) into general use, and according to Rājatarangini, Chandrāchārya and his colleagues flourished in the reign of King Abhimanyu (अभिमन्यु), i. e. between 45 and 65 A. C.

* See Bombay Sanskrit Series No. XXXI, p. 74.

† See Bombay Sanskrit Series Vol. XI. pp. VIII. & IX.

‡ But we have shown elsewhere that the Panchatantra has got no less than 21 stanzas from Bhartrihari's Śatakas.

§ See Bombay Sanskrit Series No. XI pp XIII & XIV.

Led by the observations of Dr. Kern in his Preface to the *Brihatsamhita*, where he argues that Vikramāditya according to the unanimous testimony of Hindu Astronomers, of the Arabian Astronomer Albiruni, of Kalhana Pandita (कल्हणपंडित), and of Hiouen Thsang, was commonly regarded as the founder of what is known as the Shaka (शाका) or Shālivāhan Era (शालिवाहनसम्बत्), and as having flourished about 78 A. C., and not 56 B. C., Mr. K. T. Telang after remarking that this will enable us to reconcile the several statements which we receive from tradition, thinks as a conclusion, grounded on a basis not very unstable, that Bhartrihari flourished about the close of the first and the beginning of the second century of the Christian Era.*

7. Prof. Lassen is of opinion that the composition of the three hundred short poems, which by universal tradition are ascribed to Bhartrihari, must be placed before the overthrow of the Gupta Dynasty. He further places the date of the author of these Śātakas at the end of the third century A. C., but he does not accept the tradition that he was Bhartrihari.

8. Relying upon a Chinese tradition, Prof. Max Müller thinks Bhartrihari to be a Buddhist.† The profess-

* See Bombay Sanskrit series No. XI p. XVI.

† 'The Buddhist flavour' which Prof. Max Müller smells in the Śātakas, is however very difficult to be detected by us after a careful study of the poem. Moreover the theory will utterly fall to the ground when we find in the body of the work references to the Trinity (stanza 1 in the Śringara Śataka), to the ten incarnations of Viṣṇu (stanza 95 Nīti) to the Vedas, Smṛiti, & Purāṇas (stanza 79 in the Vairāgya Śataka) and to the Vedantic character of the whole poem especially to that of the opening stanza of Nīti.

or also suggests that Kshapanaka (क्षपणक) may be another name of Bhartrihari. *

9. Dr. P. Peterson.

For Dr. P. Peterson's opinion see under Pandit Durgā Prasād (5).

10. M. Regnaud, in the Preface to his prose translation, contends that the legend connecting Bhartrihari and Vikramāditya cannot be accepted, as some of the stanzas attributed to Bhartrihari must be subsequent to the period of Shankarāchāryya (शंकराचार्य्य). †

11. Abraham Roger.

For Roger's opinion on Bhartrihari, see under Bohlen (3).

12. According to Mr. Sashagiri Śāstri, King Vikramāditya was the son of a Brahman named Chandragupta (चन्द्रगुप्त) who took four wives, each of the four principal castes. Four sons, viz:—Vararuchi (वररुचि) Vikrama (विक्रम), Bhatti (भट्टी) and Bhartrihari (भरद्वाज) were born to him respectively by his Brahmin, Kshatriya, Vaishya and Shūdra wives. Vikramāditya became King, and Bhartrihari served him as his prime minister.

13 After quoting the remarks of Lassen, Prof. Tawney says:—

* See note on stanza 1. in Niti.

† For the refutation of this theory, see Bombay Sanskrit Series No. XI. pp. IX & X.

"considering the great uncertainty which attaches to Hindu Literary History, we may perhaps consider ourselves fortunate that there is something like a *consensus* as to the date of these poems. A century more or less is, after all, of trifling moment in Indian Chronology. The question of their authorship we must be content to leave in the midst in which it has been involved by the traditions of Indian sages and the conjectures of Western critics. So much at any rate is certain that our author, if not himself a king was thoroughly at home in the detail of Indian Court life" *

Prof. Tawney in his foot-note on the word 'परिजन' (which occurs in stanza 18 of the Vairāgya Śataka) thinks that this expression falls in with the legend that Bhartrihari was a king and quitted his throne in a fit of disgust.†

14 Prof. Vaman Shivram Apte M. A., at page 1192 of his Sanskrit-English Dictionary has the following:—

भट्टहरी Author of the three Śatakas and of the Vākya-padiya. Mr. Telang gives it as his opinion that he must have flourished about the close of the first and the beginning of the second century of the Christian era. Tradition makes him brother of King Vikrama, and if this Vikrama be accepted as the same who defeated the Mlechhas in 544 A. D. we must suppose Bhartrihari to have flourished in the latter half of the sixth century.

* See Prof. Tawney's Two Centuries of Bhartrihari, p. IX.

† See Prof. Tawney's Two Centuries of Bhartrihari p. 60.

15 Prof. Wilson (in his Vishnû Purâna) elaborately argues that the earliest of the Purânas cannot have been written long before the 8th. or 9th. century of the Christian era. As Bhartrihari clearly mentions the Purânas in stanza 79 of the Vairâgya Śataka, we are to infer that he must, therefore, be later than the 8th. or 9th. century A. D. *

(B) TRANSLATORS &C.

The first translation^o of Bhartrihari's Śatakas into any European tongue was that by a Christian missionary Abraham Roger who published in 1651 A. D. "A History of the Religion of the Brahmans" in which were contained two hundred proverbs of the sage Bhartrihari, translated into Dutch. The stanzas on Niti were styled by him as "the reasonable conduct of men," and those on Vairâgya as "the road which leads to heaven."

This work was subsequently translated into French in 1670. A. D.

Prof. Tawney says that the Centuries of Bhartrihari are also contained in the Sanskrit Anthology of Haeberlin. M. Galanos translated the Niti and Vairâgya-Śatakas into Greek.

* In order to refute this theory, we have to state that Śhankarachârya, who is generally and rightly acknowledged to have flourished in the 8th century A. D., has actually quoted the Puranas in his commentary on the 'Shvetâshvatara Upanishada.' Besides this, the Puranas in general and the 'Vâyn-purana' in particular, are even referred to by Bânabhatta (बाणभट्ट) in his famous work "Kadambari" (कादम्बरी). Bana's age is now fixed about the beginning of the seventh century A. D. Prof. Wilson's argument is therefore untenable.

They were included by Prof. Böhrttingk in his "Indische Sprüche St. Petersburg, 1863-65 A. D.

They were translated into French by M. Hippolyte Fanche in 1852 and by M. Regnaud in 1875. A. D.

Vāman Pandit has translated the stanzas into Marathi.

In 1795 A. D. H. H. the Mahārāj Sawki Pratap Singhji of Jeypore translated the three Śatakas of Bhartrihari into Bhāshā verse, under the title of नीतिमंजरी, शृङ्गारमंजरी, and वैराग्यमंजरी chiefly consisting of the Chappaya (छप्पय) verses, which make the translation go by the popular name of Pratāpa Singhji's Chhappayas, ignoring altogether the few Sorathās (सोरठा) and Dobās (दोहा) which also form its part.

One Pandit Rishabha Deva Śāstri of Jodhpore has recently translated the three Śatakas into Hindi. This book was published in 1894 A. D. by the Gyānsāgar Press Bombay.

An anonymous translation of Bhartrihari's Niti and Vairāgya Śatakas into English prose was published in the Subōdha Prakāsh Press at Bombay. The book is entitled "The Proverbial Philosophy of Bhartrihari."

Prof. Tawney has made an elegant vertical translation into English of the Niti and Vairāgya Śatakas of Bhartrihari. This book was published at Calcutta in 1877 A. D. under the title of "The Two Centuries of Bhartrihari."

M. Durgā Prasad, Editor "Harbinger" of Lahore, has also translated in 1889 the aforesaid two Śatakas of Bhartrihari into English prose. Both these Śatakas are published separately and called Mahārāja

Bhartrihari's Niti Śataka and Maharaja Bhartrihari's 100 couplets on Renunciation.

(C) BOOKS ABOUT BHARTRIHARI.

Now we have come to that part which relates to those books which give us some account of Bhartrihari's life. Had we been fortunate in this we would not have much difficulty in affixing the chronology of Bhartrihari and giving an authentic record of his life on the authority of stubborn facts. But, to the great disappointment of all, our information in this respect is limited to two sources viz:—(1) Bhartrihari Nirvedam “भर्तृहरिनिर्वेदम्” and (2) Bhartrihari's Khyalas (क्याल).

(1) BHARTRIHARI NIRVEDAM (भर्तृहरिनिर्वेदम्).

It is a dramatical work in Sanskrit by Hariharopadhyaya (हरिहरोपाध्याय). Unfortunately, however, we do not know anything positively about Hariharopadhyaya's life except the fact of his being a Maithila Pandit. As for the full information of the work, we would here subjoin a clear and succinct synopsis of the Sanskrit play into English prose.

BHARTRIHARI-NIRVEDA NATAKAM

By HARIHAROPADHYAYA.

Act. I

Bhartrihari meets his Râni Bhânumatī (रानीभानुमती) after long separation, for which the latter expostulates with him, and the Râjâ makes some religious excuse for the prolonged absence from her. In the meantime, seeing a suttee mounting the blazing pyre of her dead husband, the Râjâ extols her conduct to the skies before the Râni; but she remarks that she does

not see the propriety of a suttee's having recourse to real fire, when the fire of separation is quite sufficient to burn her immediately to ashes. Though a little incredulous, Bhartrihari then agrees with his Râni and takes his leave of her to go out shooting, to which she reluctantly and sorrowfully consents, on the condition of her being allowed to remain standing at the gate anxiously looking out the path of his speedy return.

Act. II

Opens with the dialogue of maid servants upon the sudden death of their Mistress (Râni Bhânunmati), who, while standing at the gate, soon became lifeless on hearing the (false) news of Bhartrihari being slain by a tiger. The Râjâ, on his return to the Capital, finds the scene full of great sorrow and grief, and on knowing the corpse being taken to the crematorium hastens to that place and there mourns and weeps like a child and strictly forbids his men to set fire to the pyre on pain of precipitating himself into the burning logs.

Act. III.

Sorrowing over the corpse of his Râni, Bhartrihari sees at a distance that a Yogi is excessively weeping over the breakage of his earthen dish. The Râjâ goes to him and tries to pacify him by many wise counsels, but the Yogi is obdurate and goes extolling the virtues of his dish and bemoaning its irreparable loss more and more on account of his being himself the cause of its sudden destruction, for he dropped it down to test its strength. The plot of the dialogue is so framed

that all the arguments put into the mouth of the Yogi are applicable even more strongly to the Rājā for his grieving over Bhānumati's loss. Bhartrihari, though he recognizes all this in his heart, yet still persists in consoling the Yogi by alluding to the transitoriness of all things in the world and the futility of man's grief over what he has no control. The Yogi here assails the Rājā with his own argument and observes:—

परोपदेशे पाण्डित्यमिदम्मुदस्यं गीयते
तमः समाश्रितस्येव दीपस्यान्यप्रकाशनम् ।

Being struck with the cogency of the remark Bhartrihari then recognizes the Yogi to be no other than Gorakshanath (गोरक्षनाथ) himself, and the latter acknowledges himself to be the same, and to have intentionally assumed the character in order to dispel the unavailing sorrow from the Rājā's mind. Bhartrihari soon lays himself prostrate at his feet and requests from him the easiest road to self-knowledge and to this Gorakshanath thus replies:—

विषयेभ्यः समाहृत्य मनः शून्ये निवेशय ।
स्वयमानन्दमात्मानं स्वप्रकाशमुपैष्यसि ॥

Act. IV

The primeminister is pleased to find the Rājā joyfully sitting with the Yogi and then he ventures to ask his permission to cremate the corpse of Bhānumati. But strange to say that his master replies to have no concern with the world. Devatilak (देवतिलक), the minister, then remonstrates with him but to no purpose.

Act V.

Opens with the meeting of Bhartrihari with Bhānumati who is restored to life through the mystic powers of Gorakshanath. Bhānumati tries to embrace her husband but the Rājā runs and avoids her. She, thereupon, exerts her fair charms but in vain, and, failing in these, she resorts to the means of bringing her young son before the Rājā who is still indifferent to them.

The requests of the prime minister also prove fruitless. Gorakshanath then advises the minister to desist from his useless endeavours and to place the Rājākumara on the Gaddi for whose protection he will exert his own influence with that of the Rājā. He then consoles Bhanumati with the hope of again meeting (never to part from) her lord Bhartrihari after his obtaining immortality and here the play ends in happiness to all.

The reader will see for himself how far the play coincides with our Bhartrihari's life in the beginning, and in what particular points it differs from it.

(2). BHARTRIHARI'S STREETS PLAYS
OR MELODRAMAS.

These street plays are acted all over India and are very popular. They relate that King Bhartrihari was very fond of his wife Pingalā (पिंगला). He one day went shooting the wild deer and made his mark on a big buck. His does, thereupon, remonstrated

with the Rājā and entreated him to spare the buck and take instead the lives of as many of them as he pleases, because his death will make them all widows. But the Rājā turned a deaf ear to these requests and shot the buck dead on the spot. The exasperated doe thereupon uttered a *Shap* (curse) against the Rājā that the days of his Rājya are numbered, for he shall have soon to abdicate the kingdom and roam about in the forest as a hermit leaving his wives no better than widows. His meeting with Gorakhnath is then related at length and the Yogi after fully testing the veracity of the Rājā's request, makes him his pupil. The plays also speak of Bhartrihari as a king and a brother of the celebrated Vikramāditya.*

European scholars will no doubt laugh that I make much of these trifling plays. But I would beg permission to remark that the fact of their having survived so long must be a sufficient guarantee of their being founded on authenticated historic and real life. A lie cannot last long. The remarkable incidents of Bhartrihari's life being framed into a play which is so popular with the general public speaks much of the high esteem and honor in which Bhartrihari is still held by them.†



* The writer of these lines can himself attest to these vulgar plays being acted at many places in Rajputana as at Jeypore, Jodhpore and Bikanir, generally during the months of the Spring.

† In the *शनिक्क्या* or *शनिश्चरजीकी कथा*, a poetical narration in vernacular of Vikrama's calamities, Bhartrihari is clearly and undoubtedly spoken of as the elder brother to Vikramaditya.

III.

As for the different works wherein the Ślōkas from Bhartrihari's Śatakas have been traced out, we would only beg to draw the reader's attention to their respective footnotes where full particulars have invariably been given of them. However, we have also thought it advisable to arrange them for brevity and clearness, 'sake, in a tabular form which will enable the reader to make a prompt and ready reference to them at a moment's time. It needs only be stated that the numbers given in this list will be found corresponding to those of the stanzas as arranged in the Nīti, Śringāra, and Vairāgya Śatakas of the present edition, and not to the numbers of the verses of the works or books to which they are traced.

Alphabetical list of works wherein we find the following stanzas from
Bhartrihari's Satakas:—

No. of works.	Works.	Stanzas from the Nṛisataka.	Remarks.	Stanzas from the Śringārāsataka.	Remarks.	Stanzas from the Vaidāgyāsataka.	Remarks.	Total number of stanzas in each work.
1.	Abhinavagupta's Commentary on the Dhvanyāloka.	44	Quoted anonymously.	...	...	...	...	1
2.	Amarasatka by Amara.	...	...	14	...	...	...	1
3.	Alankāra Śikharā by Keshava Miśra.	...	...	...	...	40	Quoted anonymously.	1
4.	Alankāra sarvasva by Ruyyānaka	60	Quoted anonymously.	...	...	...	...	1
5.	Aṣṭadśatī	56, 57.	...	...	...	116	...	3

No. of Works	Works.	Stanzas from the Niti Sūtra.	Remarks.	Stanzas from the Śingaraśataka.	Remarks.	Stanzas from the Vairāgyaśataka.	Remarks.	Total number of stanzas in each work.
6	Atiraśadāśaśāstrya by Guṇabhinodhārya	68	...	...	...	...	...	1
7	Uddharanacandrikā by Vaityanātha	56	Quoted anony- mously.	18, 28	Quoted anony- mously.	40	Quoted anony- mously.	6
8	Anūjīyavichāra- cārīcā by Kṣemonāra.	...	...	63	Quoted under Chandruk	12, 40, 51	Quoted under different authors.	4
9	Kavīkantiśāharaṇa by Kṣemonāra	...	...	...	...	38	Quoted under Chandru- ka.	1
10	Kāvyaprakāśa by Mamūka.	56	Quoted anony- mously.	...	...	...	...	1

No. of Works	Works	Stanzas from the Nīṭāṭaka.	Remarks.	Stanzas from the Śringarāśāṭaka.	Quoted anonymously.	Stanzas from the Vaiṭṭyaśāṭaka.	Remarks.	Total number of stanzas in each work.
11	Kāvyapradīpa by Govinda.	56	Quoted anonymously.	18, 28	Do.	40, 71	Quoted anonymously.	6
12	Kāvyaśūkasana by Vāghmīta.	29, 61	Do.	18, 61	Do.	38, 40	Do.	6
13	Kāvyaśūkanīya by Appadīśita.	44, 64.	Do.	81	Do.	...	...	3
14	Gunaratna by Bhavabhūti.	20	...	...	...	...	...	1
15	Chinturvaṅganagraha by Kṣemendra.	...	...	...	...	116.	...	1
16	Chāṇakyaśāṭaka	53	...	...	...	...	...	1

No. of Works	Works	Stanzas from the Nihataka.	Remarks.	Stanzas from the Singāradataka.	Remarks.	Stanzas from the Vairāgyasāntaka.	Remarks.	Total number of stanzas in each work.
17	Dasarūpakāvalūka by Dinnanjaya.	27	Quoted under मूर्ति.	18	Quoted mononymously.	...	...	2
18	Pravanyūdhika by Amudavardhana.	...	...	6	Do.	...	...	1
19	Namisaśūka's Commentary on Kāvyaśankarā.	...	...	63	Do.	13, 92.	Quoted mononymously.	3
20	Nāripadīya by Veśālabhata.	80, 91	...	...	...	...	...	2
21	Pāṇibhāṣya by Viśvaśarma.	27, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100	...	61, 56, 90, 81, 86, 87, 91, 100.	...	113	...	21

No. of Works	Works.	Stanzas from the Nīṭistaka.	Remarks.	Stanzas from the Śṛṅgārastaka.	Remarks.	Stanzas from the Vaiśyaśataka.	Remarks.	Total number of stanzas in each work.
22	Pancharatra.	11, 21.	...	...	...	...	...	2
23	Prabodhachandodaya by Kṛṣṇa Mīra.	...	...	21, 71.	...	...	...	2
24	Bhūjanganāṇḍīya by Bālāla.	35, 40, 99.	...	...	...	...	...	3
25	Mahānāṭaka.	..	...	...	...	...	...	1
26	Mudrārākṣasa by Viśakhadatta.	27	...	...	...	...	...	1
27	Mṛichhakatika by Śāstraka.	...	...	21	...	...	...	1

No. of works.	Works.	Stanzas from the Nīṭisataka	Remarks.	Stanzas from the Śārngarāṣṭaka.	Remarks.	Stanzas from the Vairāgyasataka.	Remarks.	Total number of stanzas in each work.
28	Rasayotnadhara by Sivardama.	...	...	...	...	49, 71.	Quoted anonymously.	2
29	Vasisthasāra.	1	...	...	...	...	...	1
30	Vairāgyasatka by Padmānanda.	6	...	71	...	...	...	2
31	Śāntisatka	9, 94.	...	76, 98.	...	7, 10, 13, 16, 18, 20, 22, 34, 41, 43, 51, 62, 66, 67, 71, 74, 77, 82, 85, 102, 107.	...	25
32	Śārngadharaṇḍellu- ti by Saṅgadhara.	17, 38, 42, 43, 50, 55, 80, 91, 92, 99, 101.	Quoted anonymously.	11, 13, 20, 22, 43, 47, 49, 50, 68, 80, 92.	Quoted anonymously.	91, 113.	Quoted anonymously.	

No. of Works.	Works.	Stanzas from the Niti Śataka.	Remarks.	Stanzas from the Śringarā-śataka.	Remarks.	Stanzas from the Vairāgyaśataka.	Remarks.	Total number of stanzas in each work.
		3, 4, 5, 8, 16, 18, 24, 29, 33, 38, 41, 44, 55, 57, 63, 75, 77, 84, 90, 94, 95, 101, 105.	Quoted under मङ्गल.	3, 47, 64, 86, 95.	Quoted under मङ्गल.	11, 12, 13, 14, 19, 20, 23, 29, 31, 36, 37, 40, 43, 44, 49, 54, 60, 65, 71, 81, 85, 86, 87, 99, 102, 108, 110, 114.	Quoted under मङ्गल.	87
		53, 67.	Quoted under different authors.	28, 37, 59, 93.	Quoted under different authors.	97.	Quoted under विज्ञा.	
33	Śringaratilaka by Kālidāsa.	...	...	86	...	...	...	1
34	Śringaravind by Kālidāsa.	...	...	81	...	...	...	1
53	Śādratna.	55.	...	...	...	...	...	1

No. of works	Works	Stanzas from the Nīṣṭhaka.	Remarks.	Stanzas from the Śringhrādātaka.	Remarks.	Stanzas from the Vairāgyaśataka.	Remarks.	Total number of stanzas in each work.
36.	Saptarata.	62.	...	...	...	...	...	1
37.	Sarasvatī Kāṇḍābhāṣya by Bhūṭarāja.	77.	Quoted anonymously.	...	...	82	Quoted anonymously.	2
38.	Śinīdevaṃśi's Commentary on Vāgbhaṭāṅkīra.	2.	Do.	...	...	...	...	1
39.	Subhāṣitāvalī by Vallabhadra.	7, 11, 17, 23, 27, 31, 32, 33, 42, 43, 44, 48, 53, 62, 64, 68, 70, 77, 80, 82, 83, 84, 85, 88, 91, 94, 95, 97, 100, 104, 106.	Quoted anonymously.	2, 6, 9, 10, 11, 13, 14, 15, 16, 18, 20, 24, 25, 26, 31, 46, 47, 49, 50, 54, 59, 63, 66, 67, 73, 74, 84, 85, 92.	Quoted anonymously.	2, 5, 7, 9, 12, 13, 22, 29, 32, 40, 49, 60, 61, 66, 70, 87, 89, 91, 97, 110, 115.	Quoted anonymously.	

No. of works	Works	Stanzas from the Nitisataka.	Remarks.	Stanzas from the Sringāraśataka.	Remarks.	Stanzas from the Vairāgyaśataka.	Remarks.	Total number of stanzas in each work.
		1, 3, 4, 5, 8, 16, 54, 61, 66.	Quoted under शङ्कर.	43.	Quoted under शङ्कर.	3, 5, 8, 10, 22, 24, 71, 74, 81, 114.	Quoted under शङ्कर.	128.
		28, 29, 30, 33, 38, 39, 53, 57, 68, 69, 90, 92, 96, 98, 106.	Quoted under different persons.	3, 37, 80, 81, 95, 96, 58.	Quoted under different authors	14, 16, 32, 36, 75.	Quoted under different authors	
40	Suvritatīkha by Kāmonāra.	...	...	52.	Quoted under शङ्कर.	22.	Quoted under शङ्कर.	2
41	Suktāvali.	11, 13, 14, 19, 20, 61, 83, 104.	...	...	...	...	...	8
42	Sākinukāvali by Jalhana.	...	...	20.	Quo., un- Shaka- vridhi.	...	...	1

No. Works	Works.	Stanzas from the Ntshatsha.	Remarks.	Stanzas from the Springheadatsha.	Remarks.	Stanzas from the Vuirigysatsha.	Remarks.	Total number of stanzas in each work.
43.	Mitshapash by Nard- yana.	3, 30, 31, 32, 33, 40, 47, 53, 63, 73, 91, 106.	...	...	...	...	...	13
49	Total Numbers.							360

From this diagram it will be easily seen that we have traced out a large number (which amounts to no less than 350) of Bhartrihari's Ślōkas from these Śatakas to the 43 works enumerated above, where many of them have however figured more than once. Out of these books some have been unscrupulously acknowledged to be older than the 6th. century of the Christian era. Taking the aforesaid 350 stanzas, we may safely point out that no less than 80 of them have expressly been *quoted under Bhartrihari*, 40 have been *quoted under different authors* and 137 have been *quoted anonymously*. Now, adding them together we get a total of 256 stanzas which are *distinctly marked as quotations* either from Bhartrihari or others, and thus there is left comparatively a very small number (viz 98) to be differently accounted for. Granting that the Aṣṭaratna, Guṇaratna, Nītipradīpa, Pañchatantra, Pañcharatna, Bhōjaprabandha, Śāntiśataka, Śrīṅgaratilaka, Śrīṅgaravindu, Śādratna, Saptaratna, Śūktāvali and Hitopadāśa are mere compilations and not genuine compositions of their several authors, and deducting the sum of 3, 1, 2, 21, 2, 3, 25, 1, 1, 1, 1, 8, and 12, (or 81) stanzas which occur respectively in them, we have now to face only an insignificantly small number of stanzas (viz 12), of which 1 is found in the Amarśataka, 1 in the Atrānuśāsanakāvya, 1 in the Chaturvargasangraha, 1 in the Chānakyasataka, 2 in the Prabōdhachandrōdaya, 1 in the Mahānataka, 1 in the Mudrārāksasa, 1 in the Mrichhakatika, 1 in the Vasiṣṭhasāra and 2 in the Vairāgyasataka (Padmānanda's). Amongst these

twelve, it will be found to have been no other than those which have already been accounted for as quotations, and one as occurring twice, thus reducing the number ultimately to 4, of which 1 stands in the *Prabódhachandrôdaya*, 2 in the *Vairâgyasataka* of *Padmânanda*, and 1 in the *Mrichhakatika* and *Prabódhachandrôdaya* both. Here I think we may conveniently drop this point without further comment.

This line of argument will, it is hoped, furnish some clue to the solution of *Bhartrihari's* age, as well as to the conclusion of these *Śatakas* being considered a genuine composition or a mere compilation by *Bhartrihari*.

To do full justice to the subject I cannot help bringing to the notice of the reader that leaving out the number of times a stanza has made its appearance in the foregoing table we may safely observe that out of the total of 326 stanzas as given in this edition no less than 182 have been found to exist in the 43 pieces enumerated above, and that of these 182 nearly 40 verses have figured from three to seven times in the diagram. This gives us a very distinct and indisputable proof of the proverbial and substantial popularity the *Śatakas* have so deservedly enjoyed from the very date of their production to the present day.

IV. SEQUEL.

After writing so much in the preceeding portion of the Preface, it is not necessary to dwell at great length on giving out the conclusions we have arrived at, regarding the following questions of modern critics and scholars:—

(1) Are the Śatakas either a mere collection of elegant extracts from several writers or a genuine composition by a single author?

(2) Who is the author of the Śatakas?

(3) What is the approximate date of the composition of this work?

(4) What other works are written by the author of the Śatakas?

(5) Was the author of the Śatakas himself a king and the brother of the celebrated Vikramāditya, the founder of the Samvat Era?



In answering these questions we would beg the reader's indulgence to condense our views in as small a space as possible, for everything is to be based on previous data which have already been given in full.

(1) From the appearance of several Ślokas in many of the current Sanskrit works it is argued that the Śatakas are a mere collection of elegant extracts from numerous authors. But if we study the point a little carefully we will find that most of the works in which they are met with are in themselves mere collections and not compositions e. g. the Pancharatna, Śidratna, Saptaratna, Ashtaratna, Hitopadeśa, &c. &c. Whereas in others as काव्यालुशखानं, काव्यप्रदीपः, काव्यालङ्कारः, सुभाषितावलिः, शार्ङ्गधरपद्धतिः &c. &c. the Ślokas are merely quoted either anonymously or as Bhartrihari's or as some others'. Again, there are a few, very few, say some twelve Ślokas, which are found in works like the Amarusaṭaka, Mudrārākṣasa

&c. These may harmlessly be considered as interpolations either in the Śatakas or in the works themselves. Besides, there is a certain threadlike thought which pervades them all and unites them into one whole. We are therefore in a position to say that the Śatakas are a genuine work from the pen of some particular person. *

(2) Having thus decided the first question, it is not very difficult to arrive at a definite conclusion upon the authorship of the Śatakas. When men like the authors of 'दशरूपवाल्मीकिः' [३७ नीति०] (composed in the time of सुश्रुत uncle to राजाभोज), "सुहृत्तिलकम्" [२३ वैशम्प ०, ५३ अंगार ०] (composed about the middle of the 11th. century. A. D.), "उदाहरणचन्द्रिका" [७१ वैशम्प ०] and others have quoted some of the stanzas from these Śatakas distinctly as Bhartrihari's, it is mere childlike obstinacy still to question the authorship of Bhartrihari, because besides their extensive knowledge of Sanskrit Literature and the wide range of their information, they were unquestionably nearer than we to the author of the Śatakas by many centuries, the difference between us and him being undoubtedly less nearly by 8 centuries in the case of the authors of Dasarūpāvaloka and Suvrittilaka. It is therefore proved beyond controversy, that Bhartrihari is the author of these Śatakas.

(3) To give a precise answer to the third question is noway easy. But from a careful examination of the facts before us we shall try to fix the date

* For further discussion on this point see Preface I (C) and III.

of these Śātakas as accurately as possible. Referring to the diagram put forward in Part III of this preface we are able to assert that many stanzas from these Śātakas are found quoted in the works of (1) Abhinavagupta (ध्वन्यालोकटीका), (2) Keśawamiśra (अलङ्कार-शेखरः), (3) Ruyyānaka (अलङ्कारसर्वस्वम्), (4) Vaidyanātha (उदाहरणचंद्रिका), (5) Kṣemendra (शौचित्यविचारचर्चा, कविकण्ठाभरणम्, and सुवृत्ततिलकम्), (6) Maṇmata (काव्यप्रकाशः), (7) Gōvin-
da (काव्यमदीपः), (8) Vāgbhatta (काव्यलुशासनम्), (9) Namiśādhu (काव्यालङ्कारटीका), (10) Appayadīkṣita (कुवलयानन्दः), (11) Dhanañjaya (दशरूपावलोकः), (12) Anandavardhana (ध्वन्यालोकः), (13) Viṣṇu Śarma (पञ्चतन्त्रम्), (14) Ballāla (भोजप्रबन्धः), (15) Śiwa-
rāma (रसरत्नहारः), (16) Śaṅgahara (शङ्कधरपद्धतिः), (17) Bhōjarāja (सरस्वतीकण्ठाभरणम्), (18) Vallabha-
deva (सुभाषितावलिः), (19) Jalhana (सूक्तिमुक्तावलिः) and (20) Nārāyaṇa [हितोपदेशः]. Of these authors Abhinavagupta flourished towards the end of the tenth, Kṣemendra and Nami Śādhu in the middle of the eleventh, Dhanañjaya in the tenth, Anandavardhana in the ninth and Bhōjarāja in the eleventh centuries of the Christian era. Excepting Viṣṇu Śarmā and Nārāyaṇa the remaining writers are comparatively later in age than these. Anandavardhana is the oldest among them and besides quoting stanza 6 (२४०) he even mentions भर्तृहरि by name*. This enables us to put the date of the Śātakas before आनन्दवर्धन, the

* See ध्वन्यालोक, p. 47. (Kavyamala Series Bombay).

author of ध्वन्यालोक i. e. before the second half of the ninth century, because it is demonstrated that Anandavardhana flourished during the reign of King Avantivarman (855-881. A. D.). Of the two writers mentioned above Viśnu Śarma is universally acknowledged to be much older than Nārāyaṇa, and we shall therefore confine our remarks to him i. e. विष्णुधर्म. As we find no less than 21 stanzas from these Śatakas in the Panchatantra, we cannot help concluding the date of the Śatakas to be older than that of the Panchatantra. Now if we succeed in fixing the date of the Panchatantra we shall at least be able to say something precisely about the chronology of the Śatakas.

The Panchatantra quotes copiously from the Mahābhārata, Kāṇandakiyaṇitisāra. Manu-smṛiti. Rāmāyaṇa and Chāṇakya. There are also two Ślōkas in it (III. 27, and V. 14) which can respectively be traced to the Śiśupālābadha and Nāgānanda both of which are generally acknowledged to be later than the date usually assigned to the Panchatantra. Besides naming Manu, Vrihaspati, Vyāsa, Vālmiki, Bhṛigu and Vātsyāyana, the Panchatantra also mentions Chāṇakya (I. p. 2. l. 1.) and Varāhamihira (I. p. 43. l. 12). writers whose dates are pretty accurately known to us.

Of the two Ślōkas, one traceable to the Śiśupālābadha and the other to the Nāgānanda, we can easily dispose by thinking them either as later interpolations in the Panchatantra or as unconscious plagiarisms in the Śiśupālābadha and the Nāgānanda.

Chāṇakya as is well known was the friend, guide

and political adviser of the adventurous Chandragupta, the contemporary of Selukus, and so he must be placed somewhere about 325 B. C. * Consequently there is nothing strange in the allusion of Chānakya's Arthśāstra in the Panchatantra. † But Varāhamihira's date is unanimously accepted as the sixth century of the Christian era. Here then lies the great difficulty we have to confront about the settlement of Panchatantra's date. ‡ However taking it for a historical fact of reliable authenticity that Panchatantra is the original which was translated by "Buzerchemihir, the chief physician and afterwards Vizier of the great Anushirwān (as Sir William Jones remarked at a meeting of the Society of the Asiatic Researches on the 26th February 1876) we cannot help removing the date of the Panchatantra to a time long before the reign of that illustrious monarch, and thinking the mention of Varāhamihira in it to be a mere interpolation by some later copyist of the work. Panchatantra's date is therefore to be placed somewhere between that of Chānakya and that of Anushirwān or roughly speaking between 325 B.C. and 530 A.C. But as we learn from the pre-

* See Hunter's *Brief History of the Indian People*, pp. 76 and 77.

† "ततो धर्मशास्त्राणि मन्वादी न्ययशास्त्राणि चाणक्यादीनि" (पंचतन्त्रम् । क-यास्तुते).

‡ According to the authority of the learned editors of the काव्य-माला Panchatantra cannot be older than 750 A. D., because it quotes the Sloka पर्यङ्कवास्तरणं &c. (Panchatantra I. 174.) from the Kuttinī-
māta of Damodaragupta, the prime minister of King Jayapīda (755-786 A.D.). See footnote at p. 111 of काव्यमालासुच्छक No. 3.

face of its first foreign translation that the work was rendered into that language after its obtaining a world-wide reputation, we cannot be far from right to allow about three centuries' time for the spread of its fame in those old days (bearing it in mind that the Indian princes in whose court the Panchatantra had secured for itself a very exalted position of rank and honour, took the greatest possible care to conceal this rare gem from the foreigners). This will further push on the date of Panchatantra's composition to somewhere about the second century of the Christian era.

As we find the 134th verse of the Panchatantra, book II, expressly assigned to Vikramāditya (विक्रमादित्य)—whom tradition makes younger brother of Bhartrihari (भरद्वाज)—in the Śārngadharapaddhati of Śārngadhara, at No. 277, and the Subhāṣitāvalī of Vallabhadeva, at No. 507, and as there are no less than twenty-one stanzas from these Śātakas to be found in the Panchatantra, we can fairly infer that the author of the Śātakas lived a century or two earlier than Viṣṇu Śarmā the author of the Panchatantra. This will go to prove the truth of the traditional history of Bhartrihari as given in the beginning of our preface.

(4) Three works are attributed to Bhartrihari. Of these we take the Śātakas first of which we have acknowledged him to be the undisputed author.

The second work generally ascribed to him is the वाक्यपदीय. But to my mind the identity rests merely on name. Nothing about the parentage or literary work of Bhartrihari is told either in the वाक्यपदीय or

the Śatakas. So we are not authorized by facts to think Bhartrihari to be the author of the वाक्यपदीय. But the authority of tradition here countenances the identity of हरि of the वाक्यपदीय and Bhartrihari (भट्ट-हरि) of the Śatakas and we may do well to bow submissively to it until we are able to set it aside by satisfactory evidence of facts and figures.

The third work which tradition assigns to Bhartrihari is the भट्टिकाव्य.

But it has been already proved above in connection with the first and second parts of our Preface that the author of भट्टिकाव्य is a distinct personage from Bhartrihari. Bhattikavyam is proved to have been composed in the 6th or 7th century A. D. (See Weber's Sanskrit Literature p. 196 note).

(5)—There is no internal evidence to prove that Bhartrihari was himself a king and a brother of Vikramāditya. We have no authentic record about Vikramāditya, the founder of the Samvat Era, being the younger brother of Bhartrihari. Bhartrihari himself does not say anything about it. The tradition is not corroborated by any reliable external evidence of unquestionable authority. Of course we learn from the Śatakas that, if not himself a king, Bhartrihari is quite at home and well conversant with courtlife. Bhartrihari is no doubt spoken of as King in the भट्टहरि-निवेदनाटक. The several street plays (ख्याल) on भट्टहरि and गोपीचन्द also speak of Bhartrihari as Maternal uncle to गोपीचन्द and brother to विक्रमादित्य and मैनावति mother of Gōpichanda.

From what has been said above we may take it as pretty certain that Bhartrihari is the author of the Śatakas and that his precise date, though involved in mystery, is believed to be about 50 or 60 A. D. From a careful study of the Śatakas we can also infer that he is a poet of no ordinary stamp, that he is quite at home in the delineation of Niti, Śringāra and Vairāgya and therefore one who must have actually tasted the fruits of all three, and that from his frequent reference to kings, kings' surroundings and kingly enjoyments, he must have been, if not a king himself, one thoroughly conversant with a king's state and life.

I cannot, before concluding this part of my Preface, help adducing some plea for the acceptance of Bhartrihari's tradition. When real authority is wanting, a people may justly be pardoned for accepting a tradition which has long been handed down from generation to generation, spreading over many centuries say 18 or 19, and which has not been thoroughly destroyed by the canons of Western criticism. Putting aside the inconclusive theories of many a learned scholar who have written on or of Bhartrihari, we may, therefore, be justified in heading the Preface with the traditional history of Bhartrihari, adhering, though not quite wholly and without reserve, to what is preserved in men's minds about the writer of these Śatakas on Niti, Śringāra and Vairāgya.

V. PLACES OF INTEREST RELATING TO BHARTRIHARI.

Such places are numerous and spread all over India. We shall, however, confine ourselves to the description of those we have seen ourselves or read about in any reliable work.

(1). "Bhartrihari Gupha." A cave at Ujjein having within its centre a small altar at which Bhartrihari is said to have made his daily offerings, lighted his sacrificial fire and kindled his Dhooni. It is also told that a subterranean passage which formerly connected this cave with Benares is now blocked up. *

(2). "Bhartrihari's Gupha at Mount Abu." On Mount Abu there are two caves pointed out as Bhartrihari's. One is by the old footpath to Basishtāshrama or Gaumnukha which passes close to the Railway School leaving it on the left. A stream of water runs down the small rock in the rains. One of the apertures in the recess of the cave is supposed to be subterraneously running as far as Kāshi. It is all dark within and nothing can however be positively ascertained about the subterraneous passage. But here I would beg permission to remark that such legends are quite common with many a cave of renowned sages and Yogis throughout the land.

The other cave which is also spoken of as Bhartrihari's is on a hill on the left side of the Achaleswar Mandir (अचलेश्वर मंदिर) at Achalgarh. It is something like a proper Ashrama with one or two

* Bombay Sanskrit Series No. XI p. vi.

ragged *kuchha* sheds to give shelter to the resident Jogis who live there. These men always keep a smoking fire or Dhooni (धुनी) continually burning in one place which is said to be the case from the time of Bhartrihari downwards. They wear red or reddish (नेरुवा) clothes and keep no wives and profess themselves to be the followers of the royal ascetic Bhartrihari.

(3). "Raja Bhartriharika Mahal." It is situated to the North of Schwan, a town on the right bank of the Indus and belonging to Hyderabad (Sind). The palace of Bhartrihari, as it is called up to date, is still to be seen in the centre of a very ancient and extensive fortress where Bhartrihari is said to have reigned when he was driven from Ujjein by his younger brother Vikramāditya. *

(4). "Bhartrihari's Mandir". A temple to the south of Schwan which is held sacred both by the Hindus and Mohammedans. †

(5). "Bhartewar." A town belonging to the Chief of Kānorh, one of the sixteen great Barons of Meywar. It boasts of a high antiquity, and Bhartrihari the elder brother of Vikramāditya is said to be its reputed founder. ‡

(6). "Bhartrihari's Samadhisthānas." They are

* For further particulars see footnote at page 369, Todd's *Annals and Antiquities of Rajasthan* Vol. II, popular edition Calcutta 1884.

† See Todd p. 370. *idem.*

‡ See Todd's *Annals and Antiquities of Rajasthan*, Vol. II. p. 644. Popular Edition of Calcutta 1884.

found in many places, but we shall enumerate those only to which we have been eyewitness.

(a)—There is a small village in the midst of a group of hills to the west of Ulwar (Rajputana), known by the name of Siriskā. Within a quarter of a mile from that place is situated Bhartrihari's Samādhisthāna. Surrounded by dense forest the place abounds with wild beasts. A small rill flows through it during the rains and winter. There we find seven small domes or cupolās nearly a yard in height and a yard in diameter. The concave of these domes, which are situated not far from one another, is all hollow. At the time I saw the place, six of the domes were closed on all sides without any opening while the seventh had a small door having an Akhandā Deepaka (अखण्डदीपक) or a small lamp continuously burning within it. There were also some sindhoore tridents marked on both sides of the door. On enquiry I was told by the resident Jogis that Bhartrihari has already taken his Samādhī in six of these cupolās, whereas the seventh containing the lamp represents Bhartrihari's *Jyoti* ज्योति, where he is to come one day and take his seventh Samādhī as before. The mouth of this cupolā will also be closed at that time and an eighth will be raised to represent his *Jyoti*. This will also be closed in time and a ninth and last will again spring up to be similarly closed. Now we speak of him as “राजा भर्तृहरी जय” or “Victory to Raja Bhartrihari”, but on his completing the ninth Samādhī, he will be included among the ‘नवनाथ’ or nine ‘Nāthas,’ and then we shall speak of him as ‘भर्तृनाथकी जय’ ‘Victory to Lord Bhartrihari’. It

was also told by the Jogi that there is no specified time for Bhartrihari's Samādhi-taking. He comes here when he likes *incognito*, but when he takes the Samādhi, Bhartrihari reveals himself in his true garb.

Needless to add that 'Samādhi-taking' is here used in the sense of burying oneself alive. When a yogi takes Samādhi, he is generally buried underground and a dome is raised on the spot to mark the event, but it is not unusual that he is again seen on the earth through his mystic powers of Yoga.

(b).—Another Samādhisthāna of Bhartrihari is still pointed out at Ohāksū in Jeypore some 25 miles south of the Capital. Besides a cave and a yogi's shed and a *Mamukī* account of Bhartrihari's Samādhi-taking at the place, there is nothing particular about it.

Apropos, I may also state that there exists a sect of Yogis who hold Bhartrihari in very high esteem and call themselves as 'भरतरी' or the followers of Raja Bhartrihari. I hear that annual fairs in honor of the royal ascetic Bhartrihari are held at many places in India and they are frequented by numerous crowds of men and women of all castes and creeds. Bhartrihari is said to be immortal and believed now and then to appear to those pious Yogis who have renounced the world in right earnest.

Perhaps it will not be out of place to tell something about Gorakshanath (गोरक्षनाथ), the spiritual Gurū of Bhartrihari. He is acknowledged to be one of the नवनाथ 'Nine Nāthas' or nine great Yogis who are masters of the Yogakīstra and who can

reveal its wondrous secrets to whomsoever they please. * Some strange books, like the 'गोरक्षपद्धति' are attributed to Gorakshanāth. The Great Yogi is immortalized by the Gurkhas who hold him in great respect and reverence. The town of Gorakhpore some 55 miles west of Khatmandu (Nepal) is also called after the name of the reverend Yogi. In this town there is a cave known as Gorakhnatha's in which the great ascetic is said to have attained salvation.

VI. A PLEA FOR THE PRESENT EDITION.

It was in June 1893, that a friend of mine who had come up Mount Abu on some business and put up with me in the Jeypore House, thus remarked to me in a friendly chat we were enjoying together in the cool evening: "I see that you are very light of work. Please not to while away your time in idle pursuits and useless reading, but write out something which may do good to all of us." I could not deny the comparative ease of my position, and the earnestness with which the remark was made, led me to beg his excuse for my inability to put my hands to any serious useful composition. But my esteemed friend was not a man to be easily put aside and he pressed me to give him a pledge of acting up to his counsel which was reluctantly accorded, but without the least idea of ever fulfilling the same. To render the "Three

* The nine Master Yogis are enumerated in the हठयोगप्रदीपिका are: मत्स्येन्द्रनाथ, शिवरत्नाथ, आनन्दमैरवनाथ, चौरंगीनाथ, मीननाथ, गोरक्षनाथ, विरूपाक्षनाथ and बिलशयनाथ See हठयोगप्रदीपिका. ११५१.

Centuries of Bhartrihari" into English was his suggestion, and I gladly took the hint. Though I had not, as already noted, the least idea of keeping my word, still the auspicious moment in which the pledge was given led me on to set about the work in real earnest. The greater was my advance in the self-imposed task, the more hopeful became the prospect. At last the translation was finished. I wrote to the energetic Secretary of the Bombay Theosophical Society for its publication, who undertook to do it on condition of the manuscript being approved by his European brothers. Consequently, the translation of the Vairāgya Śataka was sent him about the month of November. But the manuscript was kindly returned by him after a few days together with a printed pamphlet entitled the 'Proverbial Philosophy of Bhartrihari' and a paper bearing the autograph note of Col. Oleott to whom the manuscript and pamphlet were submitted for inspection. On reading the paper I found that the learned President of the Theosophical Society had remarked that both these needed corrections of idiom, the Pamphlet very much, the manuscript very little, and that he had no time to take it up for the present. Instead of being dejected by these remarks, I was very much gratified to see my first attempt being very near the point of being approved by the redoubtable head of the Theosophical Society. Besides, a close comparison of my translation with the Pamphlet soon dispelled my fears and filled my heart with great delight. By the way, I may here state that up to that date I had never dreamt of any existing English Translation of Bhartri-

hari. From that time downwards I gave myself heart and soul to bring my translation to the necessary perfection by availing myself of the many books on and relating to Bhartrihari. It may also be stated that this translation was submitted for his perusal to Col. G. H. Trevor C. S. I., the then enlightened Agent to the Governor General for the States of Rajputana, in the beginning of March 1895. After going through a considerable portion of the Nitisataka he returned it with thanks and evinced his full sympathy and approbation of the undertaking.

H. H., the Maharajadhiraj Sawai Pratap Singhji's translation is in Hindi Poetry : Dohās, Sorathās and Chhappayās. It consists of three chapters on Niti, Śringāra and Vairāgya, and is very terse and pithy and hence difficult to grasp for an ordinary reader.

The Hindi prose Translation of the Śatakas by Pandit Rishabha Dutt Śāstri of Jodhpore is neither correct nor good.

I have, therefore, thought it advisable to give here a correct translation in Hindi prose of the day which will be found quite easy, clear and idiomatic.

As for English Translations of the work I have before me the following:—

(I) The Proverbial Philosophy of Bhartrihari: anonymous.

(II) The Two Centuries of Bhartrihari: Prof. Tawney.

(III) Bhartrihari's Nitisataka and Vairāgya Śataka, translated into English by Mr. Durgā Prasad of Lahore.

I. After the remarks of Col. Olcott, it is needless to dwell more upon the merits of the first. It contains only the two Śatakas of Niti and Vairāgya.

II. Prof. Tawney's is no doubt a very splendid and elegant translation. But as it is in verse, it is either more or less than the original. Moreover there are to be found only the Niti and Vairāgya Śatakas and the Śringāra chapter is quite left out in the edition.

III It (Mr. Durgā Prasad's translation) is of course better than the Proverbial Philosophy of Bhartrihari, but it is not quite up to the point. In this, too, the Śringāra Śataka is also wanting.

From these remarks it will not be quite difficult to see that the present edition is to fill up a necessary gap regarding the Śatakas of Bhartrihari. Besides a large number of copious notes (both critical and explanatory) at the end of the volume, the original Sanskrit Text being immediately followed by Hindi and English translations, and a variety of citations of parallel passages from Sanskrit and English authors, constitute a novel feature of the present edition. An English translation of the Śringāra Śataka is, I think, here presented for the first time to the public. There being really nothing which can properly be called obscene and immoral, I do not think that any apology is needed for the insertion of the Śringāra Śataka. On the contrary, the stanzas are to be found comparatively quite decent and innocent by the side of a number of novels and amorous poems in English. Moreover, if rightly understood, almost all

the strophes of the Śringāra Śataka are intentionally composed to divert our attention from the baneful influence of women in particular and worldly enjoyments in general. So, if we are to leave out the noble thoughts of the Śringāra Śataka, we commit a great mistake in bringing out a very poor picture of the author's exalted and praiseworthy aim in the composition of this work.

In numbering the stanzas of the Niti and Vairāgya Śatakas, I have generally followed the *Nirmaya Śāgara* (Bombay) Edition of Bhartrihari's Śatakatrayam, but in that of the Śringāra Śataka the plan adopted is mostly consistent with the *Gyāna Śāgara* Press Edition of Bhartrihari's Śatakatrayam.

As for the Table of Contents I have stuck to no particular copy or copies of the work but keeping in view almost all of them, I have independently worked out quite a new arrangement of the subjects from a careful study of the text. To make the edition as useful as possible, I have also appended to it an alphabetical list of all the ślokaś of these Śatakas. A full list of works and authors referred to in the compilation of this book is also to be found in the present volume.

In the end I may remark, with Prof. Tawney that "translations are seldom popular either in prose or verse unless they depart widely from the spirit of the original. But a certain measure of fidelity to the original, even at the risk of making oneself ridiculous is better than the studied dishonesty which characterises so many translations of oriental poets."

On the whole it can be safely said that if perused

with care and attention the book will no doubt be found to be a very interesting and instructive reading. However, it being only the first juvenile attempt in the field of literary composition, the present volume cannot naturally be expected to be entirely free from all sorts of faults and drawbacks, but the reception accorded to it by the reading public and the impartial judgment passed on its merits and demerits by learned critics will ultimately decide whether the couple of years of hard labour and persevering industry spent in bringing it out have been well spent or not. and whether any other essay can again be usefully and successfully made in this direction by its amateur editor.

Before concluding I may be permitted to pay my cordial and grateful thanks to those of my friends who have helped me any way by their valuable suggestions and appropriate encouragements not to give up the undertaking, nor to do it half heartedly and imperfectly but to carry it through to the best of my ability and power.

Jeypore House, Mount Abu
19th July 1896

} P. GOPINATH.

॥ श्रीगणेशायनमः ॥
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॥ श्रीगणेशाय नमः ॥

॥ अथ नीतिशतकम् ॥

दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्रमूर्तये ।
स्वानुभूत्येकमानाय नमः शान्ताय तेजसे ॥ १ ॥

भाषाटीका

पूर्वादि दशदिशा और भूतादि तीन कालमें अविनाशी,
अनन्त, चैतन्यस्वरूप, निजके अनुभवसे प्रत्यक्ष होनेवाले,
शान्तिमय और प्रकाशरूप परब्रह्मको नमस्कार है ॥ १ ॥

ONE HUNDRED STANZAS ON NĪTI.

Bow to the calm and self-luminous Being whose
image is entirely free from (or undefined by) the
limits of Space, Time, &c., and is, therefore, Infinite;
and whose existence is only experienced by one's
own conscience or whose sole (principal) essence is
self-knowledge !

This stanza which is quoted under Bhartrihari (भर्तृहरि) in Balla-
bhadeva's Subhāṣitāvalī (सुभाषितावलि) at No. 8. (Bombay Sanskrit
Series XXXI.) also forms the opening Śloka of the Vasishthasāra
(वसिष्ठसार).

यां चिन्तयामि सततं मयि सा विरक्ता
 साऽप्यन्यमिच्छति जनं स जनोऽन्यसक्तः ।
 अस्मत्कृते च परितप्यति काचिदन्या
 धित्तां च तं च मदनं च इमां च मां च ॥ २ ॥

मैं जिसका निरन्तर चिन्तन करता हूँ वह मुझको नहीं चाहती किन्तु वह किसी अन्यपुरुषसे प्यार करती है; और खेदका विषय है कि यह पुरुष किसी दूसरीही स्त्री-पर आसक्त हो रहा है। इसही तरह कोई ऐसी स्त्रीभी विद्यमान है जो हमसे बहुतही प्रसन्न है। ऐसी दशामें इस स्त्रीको, प्यारीके जारपुरुषको, प्यारीको, मुझको, और कामदेवको अत्यन्त धिक्कार है ॥ २ ॥

She of whom I always think is indifferent to me, but, on the contrary, she likes another man, who, in his turn, is attached to a different woman. Again, there is some one else who takes much delight in me. With these facts before us, we cannot help calling shame and censure upon her (the woman who loves me), him (my love's paramour), my love, myself, and Cupid (the real author of all these evils).

Bhartrihari (भर्तृहरि) is here said to allude to the infidelity of his wife. See Note to this stanza.

This *Stoka* (श्लोक) is quoted anonymously by Simhadevamani in his commentary on *Vāgbhatta's* *śāstra* (वाग्भट्टशस्त्र).

अज्ञःसुखमाराध्यःसुखतरमाराध्यते विशेषज्ञः ।
ज्ञानलवदुर्विदग्धं ब्रह्माऽपि नरं न रञ्जयति ॥३॥

हिताहितकं न जाननेवाले अज्ञपुरुषको (अनसम-
झको) समझाना बहुत सहज है और युक्तायुक्तसे
परिचितज्ञानवान्मनुष्यको सन्तुष्ट करना तो और भी
सुगमतर है । परंतु ज्ञानकं लेशमात्रसे पंडितबनेहुए मनु-
ष्यको प्रसन्न करनेके लिए स्वयं ब्रह्माजीभी असमर्थहैं ॥३॥

To manage (conciliate) an ignorant person is
quite easy, and easier still is the propitiation of the
learned; but to please the conceited fellow whose
head is turned by his little learning is surely an im-
possible task even for *Brahmā*, the Creator.

Quoted under *B'achit' vi* (भट्टहरी) in Ballaladeva's *Subhāshitā-
vālī* (सुभाषितावलि) (No. 323. B. S. S. N. XXXI), and the *Sārng-
dhamprabodhātī* at No. 203. It also occurs in the *Hitōpadesa* IV. 104.

Cf.—(a) "Little learning is a dangerous thing :

Drink deep, or taste not the Pierian spring :

There shallow draughts intoxicate the brain,"—

A. Pope's *Essay on Criticism* Part II.

(b) "ज्ञानी समुन्नत सहज में, पर जिन नर अभिमान ।

ममरंजन तिनका कभी संभव नाहि मुजान ॥ "

(रसिक कवि.)

प्रसह्य मणिमुद्धरेन्मकरवक्रदंष्ट्रान्तरा-
त्समुद्रमपि सन्तरेत्प्रचलदूर्मिमालाकुलम् ।
भुजङ्गमपि कोपितं शिरसि पुष्पवद्धारये-
न्नतु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥४॥

मगरमच्छकी दंष्ट्राके अंतर्गत मणिको निकालनेका उद्योग कोई भलेही करे, प्रचंडतरंगमालसे व्याकुल समुद्रको तरण करनेका प्रयत्न कोई भलेही करे, और कुपित दुर भीषण भुजंगको पुष्पमालाके समान मस्तक-पर धारण करनेकोभी कोई भलेही सन्नद्ध हो, परंतु हठ-युक्त मूर्खमनुष्यके मनको संतुष्टकरनेका साहस कोई कदापिही न करे ॥ ४ ॥

भावार्थ ।

दुराग्रही मूर्खके मनको वश करना सर्वथा असंभव है ।

You may even dare take out a precious gem from the pointed jaws of a dreadful alligator, or swim over the vast ocean whose waters are all disturbed by a series of furious rolling waves, or wear an enraged (offended) serpent upon your head, as if it were a flowery wreath; but, you should never undertake the fruitless task of conciliating the mind of a stupid fellow who is determined to hold obstinately to his own conviction whether right or wrong.

Quoted under *Bhartrihari* (भर्तृहरि) in Ballabhaddeva's *Subhāshitāvalī* (सुभाषितावलि) (No. 446. B. S. S. No. XXXI.) and also in the *शङ्खचरणपद्धति* at No. 416. Cf.—

“हालाहलं खलु पिपासति कौतुकेन, कालानलं परिचुम्बिष्यति प्रकामम् ।
व्यालाधिपं च यत्ने परिचुम्बन् यो दुर्जनं वशयितुं सनुते मनीषाम् ॥ ९० ॥”
(भाषिनीविलासः । अन्योक्तयुक्तासः ।)

लभेत सिकतासु तैलमपि यत्नतः पीडय-
न्निवेच्च मृगतृष्णिकासु सलिलं पिपासार्दितः ।
कदाचिदपि पर्यटच्छविपाणमासादये-
न्नतु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥ ५ ॥

यत्नपूर्वक मर्दन करते करते शायद बालुकाके क-
णोंमेंसेभी तैल निकल सकता है, तृपार्त मनुष्य खोजते
खोजते शायद मरुस्थलमेंभी पानीका लाभ करसकताहै,
और पृथ्वीपर भ्रमण करते करते किसीसमयमें शायद
शशशृंगभी किसीके दृष्टिगोचर होसकता है। परंतु हठीले
और दुराग्रही मूर्खके मनको कोई मनुष्यभी कदापि
अपने वशमें नहीं करसकता ॥ ५ ॥

You may even succeed, by persistent endeavours, to obtain oil by compressing the particles of sand, or to find out water to drink in the midst of a mirage; or sometimes in your wanderings you may even come upon the horns of a hare; but the propitiation of the impenetrable heart of a perverse fool is undoubtedly a useless undertaking for all your varied efforts.

Quoted under *Bhartrihari* (भर्तृहरि) in Ballabhadra's *Subhāṣitā-
valī* (सुभाषितावलि) (N. 447. B. S. III. N. XXXI.), and also in the
शार्ङ्गधरपद्धति at No. 415. Cf.—

“अरण्यद्वितं कृतं ज्ञानशरीरमुद्धतं, स्थलेऽज्जमवरोपितं सुचिरमूषे वपितम् ।
श्वपुच्छमवनामितं बधिरकर्णेजापः कृतः कृतान्धमुखमण्डना यदनुधो जनःसेवितः ॥”

(Ascribed to भर्तृहरि in the सुभाषितावलि)

व्यालं बालमृणालतन्तुभिरसौ रोद्धुं समुज्जृम्भते
छेतुं वज्रमणीञ्छिरीपकुसुमप्रान्तेन संनह्यते ।
माधुर्य्यं मधुविन्दुना रचयितुं क्षाराम्बुधेरीहते, नेतुं
वाञ्छितियः खलान्पथिसतां सूक्तैः सुधारयन्दिभिः ६

अपनी अमृतमय शिक्षाओंसे दुष्टपुरुषोंको सन्मार्गमें
लानेकी अभिलाषा करना ऐसाही अनुचित है जैसा कि
कोमल कमलनालसे मत्तगजराजको रोकना, शिरीष-
पुष्पके सुकुमार अग्रभागसे कठोर वज्रमणिको छेदन
करना, अथवा अमृतके विंदुसे अपार क्षारसमुद्रको
मधुर करनेका साहस है ॥ ६ ॥

The endeavours of a man to bring a blockhead
to the right path by the influence of his wise and
mellifluous words are nowise better than the fruit-
less efforts of one who ventures to keep an elephant
fast bound by means of the delicate threads of a lotus
stem, or to pierce a diamond by the tender fibres of
shirisa, or to sweeten the saline waters of the vast
ocean by pouring a single drop of nectar into its
midst.

Also found in the *Vairāgya Śataka* (वैराग्यशतक) of *Padma-
nanda* (पद्मानन्द कवि) at No. 51. Cf.—

- (a) “दुर्जनः सज्जनीकर्तुं यत्नेनाऽपि न शक्यते । संस्कारेणापि लग्नुं न कः सुगन्धी-
करिष्यति” ॥ (सुभाषितावलिः । ३८७ । B. S. S. No. XXXI.).
- (b) “न विपममृतं कर्तुं शक्यं प्रयत्नशतैरपि त्यजति कटुतां न स्वां निम्बः
रियतोऽपि पयोद्बहे ।
गुणपरिचितामायां वाणीं न जल्पति दुर्जनश्चिरमपि बलाघ्मात् लोहे कुतः
कनकाकृतिः ॥”

(Attributed to भट्टहरि in the *शार्ङ्गधरपद्धति* । ३७७).

यदाऽकिञ्चिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
 तदा सर्वज्ञोऽस्मीत्यभवदवलितं मम मनः ।
 यदा किञ्चित्किञ्चिद्बुधजनसकाशादवगतं
 तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः ८॥

जब मैं बिलकुलही अज्ञ अर्थात् अनसमझ था तब
 मदीनमत्तहस्तीके समान अभिमानमें अंध होकर अपने
 को सर्वज्ञ समझा करताथा परंतु अब पंडितोंकी संगतिसे
 थोड़ेसे ज्ञानके होतेही वह सब उन्माद ज्वरवेगकी
 तरह मेरे शरीरसे इतना जाता रहाहै कि मैं अपने
 आपको मूर्ख जानने लगगयाहूं ॥ ८ ॥

When I knew nothing I behaved like a furious elephant in ruts, considering myself an omniscient being; but now when I have come to learn something from the wise I have discovered my own ignorance, and having shaken off the fever of vain conceit I acknowledge myself to be a blockhead.

Quoted under *Bhartṛhari* (भर्तृहरी) in Ballabhadra's *Subhāṣitāvalī* (सुभाषितावलि) (No. 3455. B. S. S. No. XXXI.), and the *Sarvagadharopāṇḍhātī* (सारगधरपण्डति) at No. 4177.

The reading यदा ऽकिञ्चिज्ज्ञोऽहं is far better than यदाकिञ्चिज्ज्ञोऽहं, and hence it has been adopted here in preference to the latter.

कृमिकुलचितं लालाक्लिन्नं विगन्धि जुगुप्सितं
निरुपमरसं प्रीत्या खादन्नरास्थि निरामिषम् ।
सुरपतिमपि श्वा पार्श्वस्थं विलोक्य न शङ्कते
नहि गणयति क्षुद्रो जन्तुः परिग्रहफल्गुताम् ९॥

जैसे अनेककीड़ोंसे परिपूर्ण, लारसे युक्त, दुर्गन्धस-
हित, घृणायोग्य, अत्यंत विरस और मांसरहित मनुष्यकी
हड्डीको प्रीतिपूर्वक खाताहुवा कूकर अपने समीपवर्ती
देवराज इंद्रकीभी कुछ शंका (लाज) नहीं करता
वैसेही स्वार्थपरायण नीचमनुष्यभी परिग्रहकी तुच्छ-
ताको कदापि नहीं जान सकता ॥ ९ ॥

भाषार्थ ।

नीच और लोभी मनुष्य श्वानकी तरह अत्यंत निंदनीयकर्म
करते हुएभी कदापि नहीं लजाते ॥ ९ ॥

Just as a dog is not ashamed of being seen by
Indra, the lord of gods, when it is bent on joyfully
eating a putrid and fleshless piece of human bone full
of worms and saliva, and devoid of all juice and taste,
so a mean fellow is never ashamed of accepting
another's worthless favour, charity, or munificence.

PURPORT.

No pursuit is ever considered as dishonest and
derogatory by the mean.

This stanza is same as stanza 8 in *Bāṇīkātaka Part II*:
(शान्तिशतकं द्वितीयपरिच्छेदः).

अत्यन्त विरस though not exactly equivalent to निरुपमरसं of the
text gives approximately the same idea.

शिरः शार्वं स्वर्गात्पतति शिरसस्तत्क्षितिधरं
 महीश्राद्धचुङ्गादवनिमवनेश्चापि जलधिम् ।
 अधोऽधो गङ्गेयं पदमुपगता स्तोकमथवा
 विवेकभ्रष्टानां भवति विनिपातः शतमुखः १० ॥

विष्णुभगवान्के चरणारविदोंसे निकलनेवाली गंगा
 प्रथमतो स्वर्गसे शिवजीके मस्तकपर, और वहाँसे पर्वत-
 पर, और ऊँचे गिरिशिखरसे पृथ्वीतलपर, और फिर
 धरातलपर वहती हुई अन्तमें समुद्रमें जा गिरती है ।
 जैसे ऊँचे पदको छोड़नेपर चारोंवार अधःपतन होते होते
 गंगाके समान मुरनदीभी अत्यन्त नीचेस्थानमें आजाती
 है वैसेही ज्ञानमार्गसे भ्रष्ट हुए मनुष्यभी शतशः प्रकारकी
 विपत्ति झेलते रहते हैं ॥ १० ॥

Those who have unfortunately lost the power of discerning right from wrong are sure to suffer a thousand falls like those of the Ganges that first falls from the heights of heaven upon the head of Shiva, and thence upon the lofty summits of the Himalaya, from which it again flows down to the plains below, and then empties its waters into the sea, being thus obliged to fall to the lowest level by gradual descent.

For the varied courses of the heavenly river—the Gange—see our Notes on this stanza. One of the Sanskrit names of the Ganges (गंगा) is Tripatṅgā (त्रिपथगा) which means a river of three different paths or courses.

शक्यो वारयितुं जलेन द्रुतभुक्छत्रेण सूर्यात्पो
नागेन्द्रोनिशिताङ्कुशेन समदोदण्डेन गौगर्दभौ ।
व्याधिर्भैजसंग्रहैश्च विविधैर्मन्त्रप्रयोगैर्विषं सर्वस्यौ-
पधमस्ति शास्त्रविहितं मूर्खस्य नास्त्यौपधम् ११

जैसे हम जलके द्वारा अग्निको शमन कर सकते हैं, छत्रसे सूर्यके तेजको रोक सकते हैं, मत्तगजराजको तीक्ष्ण अंकुशसे चश कर सकते हैं, गौगर्दभादि पशुओंको लकड़ीकी ताड़नासे भयभीत कर सकते हैं, अनेक प्रकारके रोगोंको औषधियोंसे शान्त कर सकते हैं, और विषका प्रभाव नानाविध मन्त्रादिकोंसे दूर कर सकते हैं । इसही भाँति अन्यान्य सब उपद्रवोंकीभी यथोचित औषधियाँ शास्त्रमें विद्यमान हैं परन्तु मूर्खमनुष्यका मूर्खत्व नष्ट करनेके निमित्त कहींपरभी कोई औषधि दृष्टिगोचर नहीं होती ११

We can keep off fire by water, the hot sun by an umbrella, a wild elephant in rut by a sharp-edged hook, the unruly cattle by the goading stick, a disease by collecting medicines, and the evil effects of a poison by the use of various charms (lit. Mantras). Every possible evil in the world has its appropriate remedy prescribed by the Śāstras, but there is no effective cure of a blockhead throughout the vast range of the Scriptures.

This stanza is same as stanza 5 in the *Pancharātra* (पञ्चरत्न). It is also quoted anonymously in the *Sūbhāṣitāvalī* (सुभाषितावलि) (No. 2943. B. S. S. No. XXXI.). The verse also occurs in the *Sūktāvalī* (सूक्तावलि १७१) Cf.—

“पीतो दुस्तरवारिराशितरणे दीपोन्वकारागमे निर्वाते व्यजनं मदान्धकरिणो
दर्पोपशान्त्ये शुणिः ।
इत्थं तद्गुणि नास्ति यस्यविधिना नोपायचिन्ता कृता मन्ये दुर्जनचित्तवृत्तिहरणे धा-
ताग्रि भयोद्यमः ” (हितोपदेशः १२१५१).

साहित्यसङ्गीतकलाविहीनः
 साक्षात्पशुः पुच्छविपाणहीनः ।
 तृणं न खादन्नपि जीवमान-
 स्तद्भागधेयं परमं पशूनाम् ॥ १२ ॥

जिस मनुष्यको साहित्य और संगीतशास्त्रका कुछभी ज्ञान नहीं है वह निस्संदेह पुच्छ और शृंगरहित पशु है । तृणादि भक्षण करनेके बिना उसका जीवित रहनाभी पशुओंका सौभाग्य सूचित करता है; क्योंकि यदि उसका जीवनभी घासपरही निर्भर होता तो पशुओंको अपनी उदरपूरणा करनेमें बहुतही कठिनाता होजाती ॥ १२ ॥

One who is ignorant of literature and music is undoubtedly a tailless and hornless beast: and the fact of his being accustomed to live without grass affords a fortunate advantage to cattle that are thus secured to make a free use of their natural food.

The latter half of this *Śloka*—one of the most important sayings of Bharavi—is often misinterpreted by commentators and translators. It is easy to see how much force it loses, or how diminished it becomes by the interpretation which renders it thus: "Lower animals can subsist without grazing on grass, and so they too are even better off than men."

येषां न विद्या न तपो न दानं
ज्ञानं न शीलं न गुणो न धर्मः ।
ते मर्त्यलोके भुवि भारभूता
मनुष्यरूपेण मृगाश्चरन्ति ॥ १३ ॥

जिन मनुष्यों ने न तो विद्याध्ययनही किया है, न तप-
श्चरणही किया है, न दानही दिया है, न ज्ञानही संपादन
किया है, न सुशीलहीका आचरण किया है, न गुणोपा-
र्जनही किया है और न धर्मानुष्ठानही किया है, वह इस
मर्त्यलोकमें केवल आकृतिमात्रसे मनुष्य कहलाते हैं;
परंतु वास्तवमें वह साधारण मृगोंकी भांति पृथ्वी-
माताके दृढाभाररूप हैं ॥ १३ ॥

Those who have neither learning, nor devotion,
nor charity, nor spiritual knowledge, nor good con-
duct, nor morality, nor religious faith are nothing
less than mere useless burdens to mother earth, wan-
dering over this mortal world like the wild deer in a
human form.

Prof. Tawney cites a striking parallel to this stanza from the *Illiad*.
See Tawney's *Two Centuries of Bhartrihari*, p. 6.

The verse stands in the *Sūktārāṭi* (सूक्तावालि १८).

The point of the stanza seems to be that a man to prove his su-
periority to animals must give himself to learning, devotion, &c., &c.

वरं पर्वतदुर्गेषु भ्रान्तं वनचरैः सह ।

न सूर्खजनसम्पर्कः सुरेन्द्रभवनेष्वपि ॥१४॥

व्याघ्रादि हिंसक जंतुओंके साथ दुर्गम पर्वत और विषम वनादिकमें भ्रमण करना तो फिरभी किसी प्रकार अच्छा है परंतु मूर्खजनका मिलाप तो इंद्रभवनमें भी श्रेष्ठ नहीं होता ॥ १४ ॥

Roaming with wild beasts in dense forests and mountains is surely to be preferred to the company of a fool though it may take place within the palatial premises of the mighty Indra, the lord of gods.

It also stands in the *Sāktānti* (सूक्तान्ति । २०).

CC.—“न स्यात्तद्व्यं गन्तव्यं दुर्कनेन समं क्वचित् ।”

(हितोपदेश । ३ । २२).

In plain language the instruction conveyed by this stanza is that to live a poor and risky life is far better than to form an acquaintance of a fool. The temptation of a fool's friendship is invariably to be avoided at all costs and hazards.

The word पर्वतदुर्गेषु admits of two different interpretations: (1) inaccessible mountains or (2) mountains and impassable lands, according to the two ways in which the word is compounded i. e. either it is a तत्पठ्य or इन्द्र compound respectively.

शास्त्रोपस्कृतशब्दसुन्दरगिरःशिष्यप्रदेयागमा
विख्याताःकवयोवसन्तिविषयेयस्यप्रभोर्निर्धनाः ।
तज्जाड्यं वसुधाधिपस्यकवयोद्वयार्थविनाऽपीश्वराः
कुत्स्याःस्युःकुपरीक्षकानमणयोयैरर्धतःपातिताः ।

जिस राजाके राज्यमें शास्त्रानुसार शुद्ध सुंदर भाषण करनेवाले और वेदादि विद्याओंके पढानेवाले सुप्रसिद्ध कविजन निर्धन होकर निवास करते हैं उसराजाके मुख होनेमें किसीप्रकारकाभी संशय नहीं, क्योंकि जैसे बहु-मूल्य मणिका अल्पमूल्य अंकित करनेसे जाँहरी ही कुपरीक्षक (या अनाड़ी) कहलाते हैं और मणिका वास्तवमें वही मूल्य बना रहता है वैसेही सत्कवियोंका निरादर करनेसेभी राजाहीकी मूर्खता प्रगट होती है, कवीश्वरोंका यथार्थमें कुछभी नहीं घटता क्यों कि वह तो धनादि न होनेपरभी प्रभावशाली हैं ॥ १५ ॥

The chief in whose territory the far-famed poets commanding a sweet and melodious speech saturated with deep learning of the shastras, as well as a number of pupils of great erudition, cannot earn a substantial livelihood, and hence drag on a poor miserable life is indeed to be stamped a veritable fool. The poets though suffering from penury are still to be thought as men of influence and power in the world ; for, it is the sad mistake of the unfortunate jewellers who are misled to undervalue the precious gems which do not thereby lose a bit of their real worth.

Cf.—“Ability, and not riches, constitute worth.” (Saddi).

हर्तुर्याति न गोचरं किमपि शंपुष्णातियत्सर्वदा
 द्वार्थभ्यःप्रतिपाद्यमानमनिशंप्राप्नोतिवृद्धिंपराम्
 कल्पान्तेष्वपिनप्रयातिनिधनं विद्याख्यमन्तर्धनं
 येपांतान्प्रतिमानमुज्झतनृपाःकस्तैःसहस्पर्धते॥

विद्याभी एक कैसा अपूर्व धन है कि जो (१) चारादिकों के दृष्टिगोचर नहीं होता, (२) विद्वानोंका सदा काळ कुछ न कुछ कल्याण साधन करता रहता है, (३) शिष्यादि अधिकजनोंको प्रदान करनेसे क्षय होनेके बदले रातदिन वृद्धिको प्राप्त होता है, और (४) जन्मजन्मान्तरमें क्या कल्पान्तरमेंभी जिसका कुछ नाश नहीं होता। ऐसा अस्वामान्य विद्यारूप शुभधन जिन महात्माओंके पास है उन विद्वानोंके समक्ष है राजाओं ! अपने धन-वका अभिमान कदापि मत करो, क्योंकि इनकी बराबरी करनेमें कोईभी समर्थ नहीं होसकता ॥ १६ ॥

Give up your vain pride, oh kings, before the learned and treat them fairly as your equals or even superiors; for, who can ever compete with those whose hidden wealth of knowledge is (1) beyond the power of thieves to steal, (2) always a source of indescribable happiness to them, (3) so strange that instead of being lessened by distribution among its seekers (*i. e.* the students) it, on the contrary, ever grows more and more, and (4) is never subject to ruin not even at the end of Kalpa *i. e.* on the day of universal destruction.

Quoted under Bhartrihari (भट्टहरी) in the Subhāshitāvalī (No. 3459. B. S. S. XXXI.), and the Śōrngadharaṇapāṭhaṭī (शार्ङ्गधर-पद्धति । २०३). Cf.—

- (a) "Education is a companion that no misfortune can depress, no disease destroy, no enemy alienate, no despotism enslave; at home a friend, abroad an introduction; in society an ornament, in solitude a solace."
- (b) "ज्ञातिभिर्व्यते नैव चैरेणापि न नीयते । दत्तेनैव ह्यपि याति विद्या-
 रत्नं महाधनम् ॥ ११ ॥" (भवभूतेर्गुणरत्ने).
- (c) "हर्तुं गोचरं याति दत्ता भवति विस्तृता । कल्पान्तेऽपि न या नश्ये-
 त्किमन्यद्विद्या सप्तम् ॥" (सुभाषितरत्नमाण्डागरे ४४४).

अधिगतपरमार्थान्पण्डितान्माऽवमंस्था-
स्तृणमिव लघु लक्ष्मीर्नैव तान्संरुणद्धि ।
अभिनवमदलेखाश्यामगण्डस्थलानां
न भवति विसतन्तुर्वारणं वारणानाम् ॥ १७ ॥

हे राजाओ ! परमार्थके जाननेवाले विज्ञपण्डितोंका अपमान कदापि मतकरो, क्योंकि जिसतरहसे अभिनव मदलेखासे श्यामलगंडस्थलवाले मदोन्मत्त हस्तिर्योंको वशकरनेके लिए कोमल कमलनाल समर्थ नहीं होते वैसेही सूखे घासके तिनकेके समान तुम्हारी तुच्छ लक्ष्मी भी उन विवेकी मनुष्योंको रोकनेके हेतु किंचिन्मात्रभी सामर्थ्य नहीं रखती ॥ १७ ॥

You should not show the least dishonour to those learned men who have obtained true spiritual knowledge ; for, your worthless wealth is quite helpless to make them surrender to your power : the furious elephants whose temples have newly been marked with the black lines of rut can never be bound by the delicate tendrils of a lotus stem.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No. 2933, and also in the *Śārngadharaopādhanī* (शार्ङ्गधरपद्धति) at No. 197.

"अधिगतपरमार्थान्" is also found in the 7th Sloka of *Rudrata's Kāryāṅkura* Ch. 1. (छटस्य काव्यालङ्कारः । १ अध्यायः ।).

Cf.—"He who demands respect on account of his riches might as well demand that people should respect a mountain that contains gold." (Great Thoughts Vol. XVII.).

अम्भोजिनीवननिवासविलासमेव
 हंसस्य हन्ति नितरां कुपितो विधाता ।
 न त्वस्य दुग्धजलभेदविधौ प्रसिद्धां
 वैदग्ध्यकीर्तिमपहर्तुमसौ समर्थः ॥ १८ ॥

हंसपर कोप करके विधाता उसके कमलवनके निवास-
 संबंधी विलासका नाश अलवत्ता करसकताहै, परंतु
 राजहंसकी उस लोकप्रसिद्ध सामर्थ्यका—जिसके द्वारा
 वह जल और दुग्धको अलग २ छांट देताहै—विधाताभी
 कदापि हरण नहीं करसकता ॥ १८ ॥

भावार्थ ।

आनुवंशिकगुणका नाश तो अलवत्ता संभवहै परंतु स्वाभाविक
 गुणका नाश कदापि नहीं हो सकता ॥

If the Creator be ever displeased with the swan,
 He can of course deprive the wise bird of its pleasant
 luxury of living in the midst of a cluster of fair
 lotuses ; but however wroth He may be He can
 never be successful to wrest from the sagacious fowl
 the enviable instinct of separating milk from water,
 with which it is openly credited all over the world.

PURPORT. No one can ever succeed to alter the
 natural propensities of the created nature.

The verse is quoted under मर्दहरि in the शार्ङ्गधरपद्धति at No. 797.
 For the point of the stanza, cf.—

“ स्वभावः सर्वभूतानां सहजः केन वार्यते ” ॥ ६९ ॥

(क्षेमेन्द्रकृतदर्पदलनस्य द्वितीयविचारे).

For the natural instinct of the swan (राजहंस), cf.—

“ नीरक्षीरविवेके हंसारस्य त्वमेव तनुषे चेत ।

विश्वस्मिन्ननुनाड्यः कुलव्रतं पालयिष्यतिकः ॥ १२ ॥ ”

(भाषिनीविलासान्योक्तयुद्धासे).

केयूरा न विभूषयन्ति पुरुषं हारान् चन्द्रोज्ज्वला
न स्नानं न विलेपनं न कुसुमं नालङ्कृतामूर्धजाः ।
वाण्येका समलङ्करोति पुरुषं या संस्कृता धार्यते
क्षीयन्ते खलु भूषणानि स ततं वाग्भूषणं भूषणम् १९

वाणीरूप भूषण सब भूषणोंसे उत्तम है, क्योंकि केयूरादि भुजबंध, चंद्रोज्ज्वलहार, स्नान, कुंकुमादि लेपन, पुष्प और सुंदर केशादिके भूषण क्षयी होनेके कारण वाणीरूप अक्षयभूषणकी वरावरी कदापि नहीं कर सकते ॥ १९ ॥

Properly speaking the person of man is neither adorned by armlets, nor by moonwhite necklaces, nor by bathing, nor by ointments (*i. e.* applying perfumes), nor by flowers, nor by well-combed hair. The power of speech in a perfect and refined state is the only thing which can really add to the handsomeness of a man's person, for all other ornaments besides it are subject to decay whereas the gracefulness of speech lasts for ever.

It also stands in the *Sūktārāṇi* (सुक्तावलि: १२५).

Cf.—(a) “नक्षत्रभूषणं चन्द्रो नारीणां भूषणं पतिः ।

पृथिवीभूषणं राजा विद्या सर्वस्य भूषणम् ॥ ८ ॥”

(चाणक्यशतके).

(b) “भूषणं नरके हैं नहीं, वर हारादि अनेक ।

सबसे उत्तम जानियो, वाणीभूषण एक ॥” (रसिक कवि).

विद्या नाम नरस्य रूपमधिकंप्रच्छन्नगुप्तं धनं
 विद्याभोगकरीयशः सुखकरीविद्यागुरुणां गुरुः ।
 विद्या बन्धुजनो विदेशगमने विद्या परं दैवतं
 विद्या राजसुपूजितानतुः धनं विद्याविहीनः पशुः २०

विद्या मनुष्यका सर्वोपरि सौंदर्य और अन्तर्हित गुप्त-
 धन है, विद्यासे मनुष्यको भोग विलास सुयश और
 सुखकी प्राप्ति होती है, विद्या उपदेशकोंकी भी गुरु है,
 विद्या देशदेशान्तरमें रहनेवालेका बन्धुजन है, और
 विद्याही परमोत्कृष्ट देवता है । राजा महाराजा भी
 विद्याका जो सम्मान करते हैं वह धनका कदापि नहीं
 करते । विद्याके बिना मनुष्य पशुके समान है ॥ २० ॥

Knowledge is, no doubt, an additional beauty of man. It is a very hidden treasure. Knowledge brings enjoyment, fame, and happiness. Knowledge is the teacher of teachers. Knowledge substitutes a relative in foreign travels. Knowledge is the supreme god. Kings reverently worship knowledge and not wealth. One devoid of knowledge is a brute.

This stanza is same as stanza 3 in Bhavabhūti's गुणरत्नम्. It also stands in the Śālistāvali (सुक्तवलि: १४).

CL.—(a) Without education man is but a splendid slave, a reasoning slave, vacillating between the dignity of an intelligence derived from God and the degradation of passions participated in by brutes." (S. Coleridge).

(b) "विहिताविहितविचारश्च नृद्वेदः श्रुतिविषयैर्विधिभिर्बहिष्कृतस्य ।
 उदरमरणमात्रकेवलेच्छते: गुरुपशोश्च पशोश्च को विशेषः ॥ "

क्षान्तिश्चेत् कवचेन किं किमरिभिः
क्रोधोऽस्ति चेद्देहिनां, ज्ञातिश्चेदनलेन
किं यदि सुहृदिव्यौषधैः किं फलम् ।
किं सपर्यदि दुर्जनाः किमु धनैर्विद्या-
नवद्या यदि, व्रीडा चेत्किमु भूषणैः सुक-
विता यद्यस्ति राज्येन किम् ॥ २१ ॥

क्षमा रहने पर कवचका, क्रोध रहने पर शत्रुओंका, स्वजातीय जन विद्यमान रहनेपर अमिका, सुहृद्गर्भके रहनेपर दिव्यौषधियोंका, दुर्जनोंके रहनेपर सपोंका, निर्दोष विद्या रहने पर धनका, लज्जा रहनेपर आभूषणोंका, और सुंदर कविताशक्ति रहनेपर मनुष्योंको राज्यका कोई प्रयोजन नहीं रहता ॥ २१ ॥

भावार्थ ।

मनुष्योंको रक्षाके हेतु क्षमा, कलहके हेतु क्रोध, संतापके हेतु स्वजन, आरोग्यादि सुखके हेतु सुहृद्गण, कष्टके हेतु दुर्जन, धनके हेतु विद्या, आभूषणोंके हेतु लज्जा, और राज्यवैभवके हेतु सुंदर कविताशक्ति सर्वथा काफ़ी समझना चाहिए ॥

The absence of armour, enemies, fire, good medicines, snakes, wealth, ornaments and kingdom are more than compensated respectively by one's forbearance, anger, relatives, friends, evil persons, profound (lit. unblamable) learning, modesty, and a high class poetical genius.

This stanza is same as stanza 4 in *Pancharatna* (पंचरत्न).

The above stanza furnishes us with a very striking instance of Bhartrihari's pithy and epigrammatic style. Every sentence is so laconic that it is sometimes not easy to know the sense at first sight.

दाक्षिण्यं स्वजने दया परजने शाठ्यंसदादुर्जने
 प्रीतिः साधुजने नयो नृपजने विद्वज्जने चार्जवम् ।
 शौर्यं शत्रुजने क्षमा गुरुजने नारीजने धूर्तता
 ये चैवंपुरुषाः कलासुकुशलास्तेष्वेव लोकस्थितिः

लोकाचारकी मर्यादा और स्थिति उनही कलाकुशल
 नररत्नोंपर निर्भर है कि जो स्वजनके साथ उदारता,
 परजनमें दयाभाव, दुर्जनके साथ कुटिलता, सत्पुरुषसे
 प्रीति, राजसभामें नीति (अथवा राजाके आगे विनय),
 विद्वान्के आगे नम्रता, शत्रुके साथ पराक्रम, गुरुजनके
 आगे सहनशीलता, और स्त्रीसमाजमें धूर्ततादि उत्तमो-
 त्तम गुणोंका समयानुसार वर्ताव करसकतेहैं ॥ २२ ॥

Those persons who are well versed in showing
 politeness towards their relations, compassion towards
 strangers, wickedness towards the bad, love for the
 good, obedience to kings, humility before the learned,
 valour against enemies, patient hearing and obedience
 to their elders, and shrewdness among women are no
 doubt the real cardinal points (main stops) on which
 the existence of the world mainly depends.

PURPORT. The world cannot go on as it does
 without the presence of such persons of versatile
 capabilities.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) (No. 2246. B. S. S. XXXI.).

CF.—माधुर्यं प्रमदाजनेषु ललितं दाक्षिण्यमायं जने शौर्यं शत्रुषु नम्रता गुरु-
 जने धर्मदृष्टता साधुषु ।
 मर्मोपेक्षानुवर्तनं बहुविधं मानं जने पण्डिते शाठ्यं पापिजने नरस्य
 कथिताः पर्यन्वमस्यै गुणाः ॥ (वानर्यष्टके) .

जाड्यं धियो हरति सिञ्चति वाचि सत्यं
मानोन्नतिं दिशति पापमपाकरोति ।

चेतः प्रसादयति दिक्षु तनोति कीर्तिं

सत्सङ्गतिः कथय किं न करोति पुंसाम् ॥२३॥

जिस सत्संगतिके प्रतापसे बुद्धिकी जड़ता नष्ट हो-
जाती है, सत्यभाषणमें अभिरुचि होती है, सम्मानकी
वृद्धि होती है, पाप दूर होता है, चित्त प्रसन्न होता है,
और दशदिशाओंमें सुकीर्ति फैलती है; वह सत्संग मनु-
ष्योंके लिए जो बात न करसके वैसी संसारमें कोईभी
वस्तु नहीं है ॥ २३ ॥

Good company is sure to drive out darkness
from ignorant minds, water their words with truth,
point them out the precise path of advancement, root
out sinful propensities, enlighten their hearts, and
winnow the fragrance of their fame throughout the
four corners of the universe. There is nothing in-
deed which cannot be achieved by our communion
with virtuous sages.

cf.—(v) “बुद्धिं वर्द्धयति श्रियं वितनुते वैदग्ध्यमामुभति श्रेयः पद्धय-
त्यघानि दलयत्युन्मीलयत्युन्नतिम् ।

विज्ञानं परिक्षोभयत्युपचिनोत्युन्नैः कलाकौशलं किं किं नारभते

हरेरिव फयाऽजयं सतां संगतम् ॥”

(सुभाषितरत्नभाण्डागारे १२८।३८).

(b) “Value above all things the society of the wise.”

(c) “दूरीकरोति कुमतिं विमलीकरोति चेतश्चिरंतनमयं बहुली-
करोति ।

भूतेषु किंच कर्ण्णा बहुलीकरोति सङ्गः सतां किमु न मङ्गल-
मातनोति ॥” (रसगङ्गाधरे).

(d) “हरति कुमतिं भिन्ते मोहं करोति विवेकिनां वितरति रतिं सूते
नीतिं तनोति विनीतताम् ।

प्रययति यज्ञो धत्ते धर्मं व्यपोहति दुर्मतिं जनयति वृणां किं
नाभीष्टं गुणोत्तमसंगमः ॥ ६६ ॥

(सोमप्रभाचार्यस्य सूक्तिमुक्तावली.)

जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः ।
नास्ति येषां यशःकाये जरामरणजं भयम् ॥२४॥

सरस कविताके कहनेवाले कवीश्वर संसारमें सर्वो-
त्कृष्ट रहते हैं क्योंकि इनका सुयशमय शरीर जरामर-
णादि दुःखसे बिलकुल स्वतंत्र और निर्भय है ॥ २४ ॥

यहाँपर "रससिद्धाः" का प्रयोग दोभर्थोंमें किया गया है । (१)
एकतो शृंगारादि नवरसोंमें प्रवीण और (२) दूसरे पारदादि
सिद्धरसोंके सेवन करनेवाले ॥

The great poets who are perfect masters of the
Rasas (i. e. the poetical styles) are indeed worthy of
universal respect and glory; because the wonder-
fully composed state of their bodies being made up
of pure immortal fame is quite free from the fearful
influences of age and death.

UL—(a) "वपेयुषामपि दिवं सन्निवन्विषायिनाम् ।

आस्त एव निरासङ्गं कान्तं काव्यमयं वपुः ॥ "

(अन्यालोकादीकायाम्).

(b) "विशुद्धललिताकारा गुणालङ्कारशालिनी ।

सरसा भारती यस्य स एवैकः प्रतिष्ठितः ॥ "

(वेद्वटनायस्य सुमापितनीवी).

(c) "काव्यसंवन्विनी कीर्तिः स्थायिनी निरपायिनी ॥ "

(शार्ङ्गधरपद्धतिः । ११०).

The verse is quoted under भर्तृहरि in the Śārngadhara-paddhati
(शार्ङ्गधरपद्धति) at No. 166. (Bombay Sanskrit Series).

सूनुः सच्चरितः सती प्रियतमा स्वामी प्रसादो-
न्मुखः स्निग्धं मित्रमवश्वकः परिजनो निष्के-
शलेशं मनः । आकारो रुचिरः स्थिरश्च विभ-
वो विद्यावदातं मुखं तुष्टे विष्टपहारिणीष्टद-
हरौ सम्प्राप्यते देहिना ॥ २५ ॥

सदाचारी पुत्र, सती स्त्री, प्रसादोन्मुख (प्रसन्नचित्त
और हितैषी) स्वामी, वात्सल्यादिगुणयुक्त मित्रमंडल
निष्कपट सेवक, क्लेशरहित मन, सुन्दर आकार, स्थिर
लक्ष्मी, और विद्यासे सुशोभित मुख ये सब उत्तमोत्तम
सामग्री उस मनोवांछित फलके देनेवाले श्रीजगदाधार
विष्णु भगवान्‌के अनुग्रहके बिना किसी मनुष्यको भी
प्राप्त नहीं होसकती ॥ २५ ॥

A son with good moral conduct, a chaste wife, a
loving master, an affectionate friend, honest relatives,
a mind free from all anxieties and cares, a handsome
appearance, lasting (steady) prosperity, and an intel-
ligent face can only be enjoyed by the special favour
of Hari, the supporter of the universe and the grant-
er of all desires.

Cr.—“पुत पवित्र बहुत घणा भक्ति कुटुम्बिणि सुद्वमणा ।

हकतरासद् भिन्नगणा कोकर वल्लर सगमणा ॥ १६ ॥ ”

(माकृतपिङ्गलसूत्रे २ परिच्छेदे).

A faithful and loving wife is indeed one of the greatest blessings
of God.

Cr.—“पतिव्रता पतिगतिः पतिप्रियाहिते रता ।

यस्य स्यात्तद्वशी भार्या धन्यः स पुरुषोभुवि ॥ ” (महाभारते).

प्राणाघातान्निवृत्तिः परधनहरणे संयमः सत्य-
वाक्यं काले शक्त्या प्रदानं युवतिजनक-
थामूकभावः परेषाम् । तृष्णास्रोतोविभङ्गो
गुरुषु च विनयः सर्वभूतानुकम्पा सामान्यः
सर्वशास्त्रेष्वनुपहतविधिः श्रेयसामेव पन्थाः २६

प्राणीमात्र की हिंसा करनेसे निवृत्त रहना, दूसरोंका धन हरण करनेकी इच्छा न रखना, सत्य भाषण करना, समयानुसार श्रद्धापूर्वक दान देना, पराई स्त्रीकी चर्चा करने और सुननेसे दूर रहना, तृष्णारूपी नदीके प्रवाहको रोकना, गुरुजनोंके आगे विनय धारण करना, और सब जीवों पर दया करना सर्व साधारणके लिए सर्वशास्त्र-संमत कल्याणका मार्ग है ॥ २६ ॥

To avoid giving injury to living beings, to keep aloof from stealing the wealth of others, to tell the truth, to exercise due charity in time, to keep quiet on the gossips of others' wives, to confine the desire of gain within proper limits, to behave with meekness before the elders, and to show mercy and kindness to all creatures are unanimously enjoined by the Scriptures to be the one unerring road leading to all sorts of good and happiness.

CE.—“सत्यं वाचि दक्षिं प्रसादपरता सर्वाशयाश्वासिनी पापौ दानविमुक्ति-
रात्मजननकेशान्तचिन्ता मती ।

संस्तुता हृदये दयैव दयिता काये परार्थोद्यमो यस्यैकः पुरुषः स जी-
वति भवे धाम्यन्ति जीवाः परे ॥” (क्षेमिन्द्रस्य चतुर्वर्गसंग्रहे).

For “काले शक्त्या प्रदानम्,” cf.—“Liberality consists less in giving much than in giving at the right moment.” (La Bruyere).

प्रारम्भ्यते न खलु विघ्नभयेन नीचैः प्रारम्भ्य
विघ्नविहता विरमन्ति मध्याः। विघ्नैः पुनःपुन-
रपि प्रतिहन्यमानाः प्रारम्भ्य चोत्तमजना न
परित्यजन्ति ॥ २७ ॥

संसारमें (१) नीच, (२) मध्यम) और (३) उत्तम
ये तीन प्रकारके मनुष्य होते हैं, जिनमेंसे (१) नीच
मनुष्य तो आगन्तुक विघ्नोंके भयमात्रसे किसी कार्यका
प्रारम्भही नहीं करते, और (२) मध्यम प्रकारके मनुष्य
यद्यपि कामका समारम्भ तो करदेते हैं, किन्तु विक्षेप
होनेसे बीचहीमें अधूरा छोड़ देते हैं, परन्तु (३) उत्तम
मनुष्य ऐसे धैर्यवान् होते हैं कि बारंबार विघ्न सहन करने
पर भी अपने हाथमें लिए हुए कामको सम्पूर्ण किये बिना
कदापि नहीं छोड़ते ॥ २७ ॥

Bad men do not even begin a thing through
fear of future obstacles; the mediocre after com-
mencing it, give it up when they are confronted with
real present evils; but good men never leave un-
finished what they have once begun, notwithstanding
the fact of their being repeatedly baffled and opposed.

Quoted anonymously in *Subhāṣitāvalī* (सुभाषितावली) (No. 544.
B. S. S. No. XXXI.). The stanza is also found in the *Panchatantra*
(पंचतन्त्रम् । ३।१७७), the *Dakṣa-pāvaloka* (दक्षपावलोक्तः), and the
Mudrārākṣasa (मुद्राराक्षसम् St. 17. Act II.).

In the दक्षपावलोक्त it is given under भट्टहरि.
For the point of the stanza, cf.—

- (a) “आरब्धे हि सुदुष्करेऽपि महतां मध्ये विरामः कुतः ?”
(कयासरित्सागरे शशाङ्कवतीलम्बके २४ तरङ्गे ६१ श्लोके).
(b) “विहृदन्तं पि समत्था ववसाव्यं पुरिसदुग्गमं गेन्ति बह्वम् ॥१४॥”
(प्रवरसेनस्य सेतुबन्धे ३ आश्वत्थके).

असन्तो नाभ्यर्थ्याः सुहृदपि न याच्यः कृश-
धनः प्रिया न्याय्या वृत्तिर्मलिनमसुभङ्गेऽप्य-
सुकरम् ॥ विपद्युच्चैः स्थेयं पदमनुविधेयं च
महतां सतां केनोद्दिष्टं विषममसिधाराव्रत-
मिदम् ॥ २८ ॥

दुष्ट जनोंकी याचना कदापि न करना, तथा निर्धन
अथवा अल्पधनवाल मित्रसे किसी प्रकारकी आर्थिक
सहायता न चाहना, न्यायपूर्वक जीवनोपाय करनेमें
अभिरुचि रखना, तथा प्राणनाश होनेका भय रहते भी
दुष्ट कर्ममें कदापि प्रवृत्त न होना, विपत्तिकालमें धैर्य
रखना, और गुरुजनोंके मार्गमें गमन करना इस प्रकार-
के कठिन असिधाराव्रतकी धारण करनेके निमित्त सत्पु-
रुषोंको यद्यपि किसीने भी उपदेश नहीं दिया है, तथापि
साधुजन स्वभावहीसे इसका अवलंबन किया करते हैं ॥ २८ ॥

It is quite natural with good people to live upon
their just earnings, never to do a sinful act not even
at the time when there is a probability of losing their
own lives, never to ask anything either from the
evil or even from a poor friend short of money, to
behave boldly and honourably in days of adversity,
and always to follow the footsteps of the wise. No
one has ever dictated this hard *Asidhārā* vow to the
good, but its keeping is quite natural to them.

Quoted under *Jayāditya* (जयादित्य) in the *Subhāshitāvalī* (सुमा-
पितावलि). (No. 280. B. S. S. No. XXXI.).

Asidhārā (असिधारा) literally means 'edge of a sword.' For fur-
ther explanation see our Note.

क्षुक्षामोऽपि जराकृशोऽपिशिथिलप्रायोतिऽकष्टां
दशा मापन्नोऽपि विपन्नदीधितिरपि प्राणेषु नश्य
त्स्वपि। मत्तेभेन्द्रविभिन्नकुम्भकवलप्रासेकवद्धस्पृहः
किं जीर्णं तृणमस्तिमानमहतामग्रेसरः केसरी ॥ २९ ॥

जो मृगराज(सिंह)मानियोंमें अग्रगण्य है और जो सदैव मदोन्मत्त
गजराजका कुंभस्थल भेदन करके अपना आहार संपादन करने की
इच्छा करता रहता है वह चाहे कितनाही क्षुधातुर, जरावस्था से
दुर्बल, घलहीन, अत्यन्त दुःखी और तेजहीन क्यों न होजाय, परन्तु
प्राण संकट उपस्थित होने पर भी सूखाघास खाने की कदापि
उद्यत नहीं होसकता ॥ २९ ॥

भावार्थ ।

अत्यंत दुःखित होने परभी मानी जन अपने महत्त्वका परि-
त्याग करके नीच कर्म करनेकी कभी उद्यत नहीं होसकते ॥

Can the lion, the foremost of the self-respecting
and noble beings, who is always anxious to get a
mouthful of the superb temples of wild elephants in
rats so much degrade himself as even to condescend
to feed upon dry grass although he is lean and weak
by hunger as well as by age, almost powerless, in a
very painful condition, devoid of splendour and
energy, and apt to lose his very life failing to get a
morsel of food ?

PURPORT. A man of self-reliance and respect
can never degrade himself to do a mean and dis-
graceful not notwithstanding his too severely strait-
ened circumstances.

Quoted under *Ratieria* (रतिसैन) in the *Subhāshitāvali* (सुभाषिता-
वलि) (No. 614. B. S. S. No. XXXI.), under भवेहरि in the *Sūrya-
dharapaddhati* at No. 907 (शार्ङ्गधरपद्धति १०७), and anonymously in
the *Kāryāmukhāna* of Yāgybhata (वाग्मयस्य काव्यानुशासनम्).

Gf.—(a) “मत्तेभकुम्भदलनाकुललोलवल्गदन्तः कण्ठकजरज्जग्राशिष्वाभिघातः ।

किं केसरी जगति माननिधिस्तृणेन प्राणत्ययेऽपि कुरते स्व-
शरीरयात्राम् ॥ ” (सुभाषितावलि:).

(b) “तनु तृणमुपभुङ्क्ते न क्षुधातोऽपि सिंहः पिबति रुधिरमुष्णं
प्रायज्ञः कुंजराणाम् ” (तत्रैव No. 266).

(c) “व्याघ्रः क्षुधितोऽपि भक्षयेन्न तृणम् ” ॥ १५ ॥

(दक्षिणामूर्तिविरचितलोकोक्तिमुक्तावलि:).

स्वल्पं स्नायुवसावशेषमलिनं निर्मासमप्य-
स्थि गोः श्वा लब्ध्वा परितोषमेति न तु त-
त्स्य क्षुधाशान्तये । सिंहो जम्बुकमङ्गमा-
गतमपि त्यक्त्वा निहन्ति द्विपं सर्वः कृच्छ्रग-
तोऽपि वाञ्छति जनः सत्त्वानुरूपं फलम् ३० ॥

थोडीसी बची हुई बसा (चर्वी) और स्नायुसे मालिन, और मांसरहित गवादि पशुके छोटेसे हाडके टुकड़ेकी प्राप्ति होने पर—किं जिससे उसकी क्षुधा सर्वथा निवृत्त नहीं होसकती—कूकरको बहुत संतोष होजाता है, परन्तु मृगराज सिंहकी देखिये कि वह निजांकमें आये हुए जम्बुकको छोड़कर भी गजराजपर प्रहार करनेकी दौड़ता है । इससे प्रत्यक्ष है कि संकटमें पड़े हुए प्राणियों-के कार्य भी उनके बल और सामर्थ्यके अनुसारही हुवा करते हैं ॥ ३० ॥

The dog is easily satisfied by securing a small piece of fleshless bone superficially dirty on account of a little fat and muscles, though it is quite insufficient to appease its hunger; but the lion is sure to throw off the body of a jackal already lying in his arms, so that he may prey upon an elephant. Notwithstanding his straitened circumstances every one is anxious to do what is becoming to his rank and position in life.

This stanza is found in the हितोपदेश (II 35), and the Panchatantra; and the author of *Satishitārāli* (सुभाषितारलि) has also given it under the latter work, at No. 1025.

Cf.—(a) “आलानुरूपं हि, फलं सर्वोऽपि वाञ्छति ।

श्वा नुप्यत्यस्मिन्नात्रिं केशरी यावति द्विपे ॥ ३६ ॥”

(कसासुरित्तगरे शस्त्रियदोलम्बके ४ तरङ्गे).

(b) “उद्युङ्क्तनातद्रुमस्तकं न्यस्तलोचनः ।

आच्छेदपि च सारङ्गे न वाञ्छति कुतः हरिः ॥”

(सुभाषितरत्नभाण्डागारे ३८२।९.)

लांगूलचालनमधश्चरणावपातं भूमौ निपत्य
वदनोदरदर्शनं च । श्वा पिण्डदस्य कुरुते
गजपुङ्गवस्तु धीरं विलोकयति चाटुशतैश्च
भुङ्क्ते ॥ ३१ ॥

कूकरको देखिए कि अपने स्वामीके समक्ष किस प्रकार पूँछ हिलाकर, पंजा बढ़ाकर, और भूमिपर लोट कर अपने क्षुधातुर पेटके दर्शन कराता है, परन्तु उत्तम गजराज अपना आहार समर्पण करनेवालेके सम्मुख किसी प्रकारकी दीनता प्रगट न करके केवल धीरजतासे-ही नहीं देखता किन्तु खानेके लिए भी बहुतसी मनवारों (चाटुभाषण) के साथ उद्यत होता है ॥ ३१ ॥

A dog is given to wag his tail, fall at the feet of his master, and lie down flat on the ground to show his mouth and stomach to the man who feeds him; but such is not the case with the noble elephant who looks with a calm and steady glance upon the face of his master, and then condescends to take his food after a series of soothing and flattering entreaties.

The stanza is also found in the *Panchatantra* (पंचतंत्र) and the *Hitopadśa* (हितोपदेश । २।३७). It is quoted anonymously in the *Subhāshitāvali* (सुभाषितावलि) (No. 54L B. S. S. No. XXXI.).

परिवर्तिनि संसारे मृतः को वा न जायते । स
जातो येन जातेन याति वंशः समुन्नतिम् ३२॥

इस भ्रमणशील अस्थिर संसारमें अगणित जीवोंका
जन्म और मरण सदा कालही होता रहता है, परन्तु
यथार्थमें जन्म लेना उसही मनुष्यका सफल है कि
जिसके जन्म लेनेसे उसके वंशके गौरवकी वृद्धि हो ३२॥

Who is not born and dead on the face of this
revolving planet? He alone is really said to be born
by whose birth his family has risen to some great
distinction.

This stanza which stands in the *Panchatantra* (पंचतन्त्रम् । ११२७)
and the *Hitopadeśa* (हितोपदेशः । प्र० १३) is quoted anonymously in
the *Suddhāśhitāvalī* (सुभाषितावलि) (No. 500. B. S. S. No. XXXI.).

Cl.—(a) “स पुमानर्थवज्जन्मा यस्य नास्ति दुरः स्थिते ।

नान्यामङ्गुलिमभ्येति संख्यायामुच्यताङ्गुलिः ॥ ”

(भास्वेः किरातार्जुनीये XI. 52.).

(b) “किं तेन जातु जातेन मातुर्यैव न हारिण ।

आरोहति न यः स्वस्य वंशस्यध्वे ध्वजो यथा ॥ ”

(पंचतन्त्रम् । ११२६).

The word परिवर्तिनि is=apt to change, inconstant, or ever-rolling.

कुसुमस्तवकस्येव द्वयी वृत्तिर्मनस्विनः । मू-
र्ध्नि वा सर्वलोकस्य शीर्यते वन एव वा ॥३३॥

पुष्पके गुच्छेकी तरह विचारशील मनुष्योंकी स्थिति-
भी इस संसारमें केवल दोही प्रकारकी होतीहै अर्थात्
यातो वे सर्वसाधारणके शिरोमणिही बनते हैं अथवा
वनके वनहीमें अपना जीवन व्यतीत करदेते हैं ॥ ३३ ॥

Like a bunch of flowers, there are only two
alternatives or modes of existence open for noble
souls: (1) either to be at the head of all men, or
(2) to pine (fade) away in forest.

This stanza is quoted twice by Ballakrishna in his *Subhishitavali*
(सुभाषितावलि) at No. 512 of which it is given anonymously, and at
No. 501 it is put under the name of *Ravigyuta* (रविगुप्त). In the
Siddhantaprabhasti (शार्ङ्गपद्धति १९६४) it is ascribed to *Bharti*,
Kari (भर्तृहरि). It also stands in the *Hitopadesa* (हितोपदेशः ११०१).

Cl.—(a) “पुसाधुन्मत्तचित्तानां द्वयेव सुखायहम् ।

सर्वसंगनिवृत्तिर्या विभूतिर्वासीवस्तदा ॥” (सुक्तावलि:).

(b) “होत मनस्वी लोकमें जनसमाज सिरताज ।

अथवा वनमें मर रहें जगसे रखत न काज ॥” (रसिक कवि).

सन्त्यन्येऽपि बृहस्पतिप्रभृतयः संभाविताः प-
ञ्चपास्तान्प्रत्येप विशेषविक्रमरुची राहुर्न वै-
रायते॥ द्रुवेव ग्रसते दिनेश्वरनिशाप्राणेश्वरौ
भासुरौ भ्रातः पर्वणि पश्य दानवपतिः शी-
र्षावशेषाकृतिः ॥ ३४ ॥

यद्यपि सौर्यमंडलमें बृहस्पतिको आदि लेकर और
भी बड़े बड़े पांच नक्षत्र विद्यमान हैं; तथापि असामान्य
पराक्रममें अभिरुचि रखने वाला दानवपति राहु इनके
साथ अपना वैरभाव कदापि प्रगट नहीं करता, किन्तु
अबसर आने पर प्रत्येक पर्वतियिमें अर्थात् अमावास्या
और पूर्णिमाके दिन दिवाकर (सूर्य) और निशानाय
(चंद्रमा) काही ग्रास करनेको उद्यत होता है ॥ ३४ ॥

Though there are some five or six well-known
big planets like Jupiter, and others in the heavens,
yet *Rāhu*, the headless demon, is never inclined to
show the least cause of hatred to any of them; but
being anxious to prove the superiority of his unusual
valour he always tries to eat up or eclipse his real
enemies the Sun (the lord of day) and the Moon
(the beloved spouse of night).

PURPORT. The high-souled are never inclined
to wreak their vengeance upon others but their real
enemies whether big or small.

Cf.—“नैकनप्यस्मिन्तपस्तयोऽप्याहवेऽग्नयन्ति घ्रायनाः ।

ससु तारकग्रेण राहुणा ग्रस्यते किमु न तारकाधिपः ॥ २२ ॥”

(अमरचंद्रसूत्रोक्तं भारते उद्योगपर्वणि २ सर्गे)।

वहति भुवनश्रेणीं शेषः फणाफलकस्थितां क-
मठपतिना मध्ये पृष्ठं सदा स विधार्यते । तम-
पि कुरुते क्रोडाधीनं पयोधिरनादरादहह
महतां निःसीमानश्चरित्रविभूतयः ॥ ३५ ॥

चौदह भुवनको शेष नाग अपने फणपर धारण करता है और कच्छपराजने अपनी पृष्ठपर शेष नागको धारण कर रक्खा है; परन्तु समुद्रने इस कच्छपराजको भी एक हलकेसे पदार्थकी तरह अपने अंकपर ले रक्खा है । इससे स्पष्ट है कि महापुरुषोंके चरित्रका कोई पारा-वार नहीं होसकता ॥ ३५ ॥

Seshandaga though he supports the entire uni-verse upon the flat of surface of his thousand heads is always borne on back by the great tortoise; but he in his turn is easily sustained (as if it were the lightest and tiniest object in the world) on its lap by the storehouse of waters (*i. e.* ocean). Oh, how infi-nite is the magnanimous conduct of noble souls !

The stanza is also found in the *Dhīgaprabandha* (भोजप्रबन्ध).

CL.—“विष्णुर्विभर्ति भगवानखिलां धरित्रीं तं पन्नगस्तमपि तत्सहितः
पयोधिः ।

कुम्भोद्भवस्तमपि वत्सलु हलयेव सत्यं न कश्चिदवधिर्महतां
महिम्नः ॥ ” (सुभाषितावलिः । १९३).

Mark that the beauty of each succeeding line of the stanza over-shadows that of its predecessor, reaching the culminating point in the last foot.

वरं पक्षच्छेदः समदमघवन्मुक्तकुलिशप्रहारै-
रुद्धच्छद्महलदहनोद्गारगुरुभिः । तुषाराद्रेः सूनो-
रहह पितरि क्लेशविवशे न चासौ सम्पातः
पयसि पयसां पत्युरुचितः ॥ ३६ ॥

हिमालयके पुत्र मैनाकके लिए देवराज इंद्रके घञ्ज-
प्रहारोंसे निकलती हुई जाज्वल्यमान ज्वालमालाओंसे
दुःखित अपने पिताको महासंकटमें छोड़कर प्राणरक्षा-
के निमित्त समुद्रमें जाकर पतन करनेकी अपेक्षा विप-
त्तिकालमें पिताके समीप रहकर निजपक्षोंका छेदम
करानाही सर्वथा उचित था ॥ ३६ ॥

भावार्थ ।

पिताको कष्टावस्थामें छोड़कर निजप्राणरक्षाके निमित्त अन्य
स्थानमें गमन करना मानी जनोंके लिए सर्वथा निंदनीय है.

For the son of the Himalaya when his father
was subjected to the severities of Indra's anger, the
cutting of his own sides (wings) by the heavy strokes
of proud Indra's thunderbolt giving out fire at every
attack would have been much preferable to the mean
effort of saving his person by leaving alone his ve-
nerable father in the midst of the sad plight and
hastening to drown himself into the waters of the
deep ocean.

CF.—(a) “कौंचं विमुच्य पुत्रं च पितरं च हिमालयम् ।
प्रविश्य जलधिं पक्षौ रक्षताभ्रेन किं कृतम् ॥”

(भुरारिभुतानर्धराधवे).

(b) “स्वस्थानादपि विचलति मज्जति जलधौ च नीचमपि भजते ।
निजपक्षरक्षणमनाः मुज्जो मैनाकक्षौ इव ॥ ६८२ ॥”

(गोवर्धनकृतार्यासतशती).

यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितु-
रिनकान्तः । तत्तेजस्वी पुरुषः परकृतविकृतिं
कथं सहते ॥ ३७ ॥

जब चेतनारहित सूर्यकांतमणि भी सूर्यकिरणोंका
स्पर्श करतेही प्रज्वलित होजाता है तो चैतन्ययुक्त तेज-
स्वी पुरुष दूसरोंका अनादर कैसे सहनकर सकते हैं ३७ ॥

When it is possible even for a senseless and in-
animate object like a sunstone to give out sparks of
fire on its being touched by the rays (lit. feet) of the
Sun, how can highsouled (irritable) persons put
up with the insulting encroachments of others ?

Cf.—(a) “रविमणिरपि निश्चेष्टः पादैस्तिग्मशुतेर्मनाक् स्पृष्टः ।
ज्वलतितरामिति की वा मन्यु सोऽहं क्षमो मानी ॥”

(सुभाषितावलिः).

(b) “न तेजस्तेजस्वी प्रवृत्तमपरेषां प्रसहते
स तस्य स्वी भावः प्रकृतिनियतत्वादकृतकः ।
मयूखैश्चान्तं तपति यदि देवो दिनकरः
किमग्नेयमावा निवृत्त इव तेजांसि वमति ॥”

(उत्तररामचरिते).

The net point of the stanza seems to be this: a strong man of
real worth cannot be expected to put up calmly with the insult of
others.

सिंहः शिशुरपि निपतति मदमलिनकपोल-
भित्तिषु गजेषु । प्रकृतिरियं सत्त्ववर्तान खलु ,
वयस्तेजसो हेतुः ॥ ३८ ॥

सिंहका बच्चा छोटा होनेपरभी उत्तम गजराजके
मदांकित गंडस्थलपर प्रहार करता है । इससे जानना
चाहिए कि तेजस्वी पुरुषोंकी शूरवीरता स्वाभाविक है ।
सचतो यह है कि अवस्थाको निश्चयात्मकरूपसे तेज-
स्विताका हेतु कदापि नहीं कहसकते ॥ ३८ ॥

The whelp of a lion though quite young is sure to
fall upon a herd of ferocious elephants whose temples
are soiled with secretious rut. Such action is quite
natural with noble natures. That valour (वेज) is en-
tirely independent of age is beyond controversy.

Quoted under *Bajrāyudha* (वज्रायुध) in the *Subhāṣitāvalī* (सुभा-
षितावलि) (No. 598. B. S. S. No. XXXI.), and anonymously in the
Śārngadhara-paddhati (शार्ङ्गधरपद्धति) at No. 283.

Cf.—(a) “शमयति गजानन्यान्गन्धद्विषः कलमोऽपि सन्प्रमदवतिरानं वेगो-
दमं भुजंगशिशोर्विषम् ।
मुदमधिगतिर्बालवस्थेऽप्यलं परिरक्षितुं न खलु वयसा जात्यै-
वार्यं स्वकार्यसहो गुणः ॥ १८ ॥”
(विक्रमोर्व्वशोये पंचमाह्ने).

(b) “बालस्यापि रवेः पादाः पतन्त्युपरि भ्रूयताम् ।
तेजसा सहजातानां वयः कुत्रोपयुज्यते ॥”

(पंचतंत्रम् । १।३२८).

(c) “अणुरपि मणिः प्राणप्राणक्षमो विषमक्षिणं शिशुरपि रुपा सिंही-
सूनुः समाह्वयते गजान् ।
सन्तुरपि तस्क्वचोद्भूतो दहत्यनलोवनं भ्रूतिमहतां जात्यं तेजो
न भूतिमपेक्षते ॥” (सुभाषितावलिः । ३२५).

जातिर्यातु रसातलं गुणगणस्तस्याप्यधो
गच्छताच्छीलं शैलतटात्पतत्वभिजनःसंदंष्टतां
वह्निना । शौर्यं वैरिणि वज्रमाशु निपतत्वर्थो-
ऽस्तु नः केवलं येनैकेन विना गुणास्तृणलव-
प्रायाः समस्ता इमे ॥ ३९ ॥

यदि जाति पांति रसातलमें चलीजाय, नानाभाति-
के गुणसमूह उससे भी आगे प्रधान करजावें, सुशीलता
पर्वतशिखरसे गिरजाय, उच्चकुलभी अग्निसे भलेही जल
जाय, और इस वैरि शूरवीरतापरभी शीघ्रही वज्रपात
होजाय, तो कुछ चिंता नहीं, परंतु द्रव्यसंचयमें किसी
प्रकारकी बाधा नहीं होनी चाहिए, क्योंकि एक द्रव्यके
न होनेसे सारे गुणगण तृण कणके समान होजाते हैं॥३९॥

Let caste go down to the down-most depth of
the neither world, and deeper still may sink the good
qualities belonging to us; let morality be hurled down
from a mountain, and respectability of birth be con-
sumed into flames; let the thunderbolt of heaven
soon fall upon the enemical physical valour; but let
the gracious God leave us alone with our money by
the single exception of which all these possessions are
as worthless as straw.

Bullabhadra in his *Subhāṣitāvalī* (सुभाषितावलि) quotes it at
No. 8073 under *Māgha* (माघ), but the sloka is not to be found in
the *Śiṣupālavadha* (शिषुपालवध).

It is ascribed to भर्तृहरि in the *Sarvagūḍharopaddhātī* (शार्ङ्गधर-
पद्धति: १ ३३२).

CL.—(a) “धिगस्त्वेतां विद्यां धिगपि कवितां धिक्सुजनतां वयो रूपं
धिरिधधिगपि च यशो निर्धनवतः ।
असौ जीयादेकः सकलगुणहीनोऽपि धनवान्वहिर्यस्य हरे तृण-
लवनिभ्याः सन्ति गुणिनः ॥”
(सुभाषितरत्नमाण्डागारे ९६१५).

(b) “पंडिताः कवयः शूराः कलावन्तस्तपस्विनः ।
वैद्यस्येव सवित्तस्य वीक्षन्ते मुखमातुराः ॥”
(क्षेमेन्द्रस्य दर्पदलने द्वितीयविचारे ३०).

तानीन्द्रियाणि सकलानि तदेव कर्म सा बुद्धि-
रप्रतिहता वचनं तदेव । अर्थोष्मणा विरहितः
पुरुषः स एव त्वन्यः क्षणेन भवतीति विचित्र-
मेतत् ॥ ४० ॥

यद्यपि ये सब इन्द्रिय ज्योंकी त्यों बनी रहती हैं और
कर्म, बुद्धि और वचनशक्तिभी मनुष्यकी वैसीकी वैसी
ही विद्यमान रहती है, परंतु एक द्रव्यके नष्ट होजानेसे
मनुष्य क्षणभरमें कुछ औरका औरही होजाता है यह
निस्संदेह बहुतही विचित्र है ॥ ४० ॥

It is really wonderful that a man deprived of
wealth (lit. the warmth of wealth) instantly becomes
quite a different and changed being, notwithstanding
his being still the master of his former senses,
actions, and the same bright intellect and power
of speech !

This stanza is also found in the *Bhagavad-gītā* (भोजप्रबन्ध),
the *Pañcatantra* (पंचतन्त्र १.५.२६) and the *Hitopadesa* (हितोप-
देशः १.१.२७).

C2.—“जीवद्रव्यक्रियो नित्यः क्षणोऽप्येव सतिहः ।

कारिणं नरं लोके धननाशः क्षीरिणम् ॥ २६ ॥”

(क्षेत्रविहितवर्द्धनस्य द्वितीयविचारे).

It needs no explanation to prove that money is something like life
to man. Instances are not wanting in the world to show that a rich
man being ill has almost lost his life.—H. I.

यस्यास्ति वित्तं स नरः कुलीनः स पण्डितः
स श्रुतवान्गुणज्ञः । स एव वक्ता स च दर्श-
नीयः सर्वे गुणाः काञ्चनमाश्रयन्ति ॥ ४१॥

जिस मनुष्यके पास द्रव्यहै वह निश्चय करके कुलीन,
पंडित, शास्त्रवेत्ता, गुणज्ञ, वक्ता और सुंदर कहा जाता है,
इससे प्रत्यक्ष है कि सारे गुण द्रव्यहीके आश्रित हैं ॥४१॥

One who is wealthy is also considered as (1) well born, (2) learned, (3) a man of information, (4) a good judge of qualifications, (5) an able speaker, and (6) a handsome person. Every thing good is invariably dependent upon gold (*i.e.* money).

The sloka is also found in the *Panchabratat* (पंचलत्रयम्).

It is attributed to भर्तृहरि in the शार्ङ्गधरपद्धति at No. 333.

Cf.—(a) "Everything, virtue, glory, honour, things human and divine, all are slaves to riches." (Horace).

(b) "यस्यार्थास्तस्य मित्राणि यस्यार्थास्तस्य बान्धवाः ।

यस्यार्थाः स पुमांलोके यस्यार्थाः स च पण्डितः ॥ "

(महभारते शान्तिपर्वणि । ८।१९).

(c) "The God of this world is riches, &c., &c." (M. Luther).

(d) "यथा विहंगास्तस्य माश्रयन्ति नद्यो यथा सागर माश्रयन्ति ।

यथा तरुण्यः श्रियमाश्रयन्ति सर्वे गुणाः काञ्चनमाश्रयन्ति ॥ "

(समयोचितपद्यमालिका).

दौर्मन्यान्पतिर्विनश्यति यतिः सङ्गात्सुतो
लालनाद्विप्रोऽनध्ययनात्कुलं कुतनयाच्छीलं
खलोपासनात् । ह्रीर्मद्यादनवेक्षणादपि कृषिः
स्नेहः प्रवासाश्रयान्मैत्री चाप्रणयात्समृद्धि-
रनयात्यागात्प्रमादाद्धनम् ॥ ४२ ॥

दुष्ट मंत्रीसे राजा, सांसारिकसंगसे संन्यासी, लाड
चावसे पुत्र, विद्या न पढ़नेसे ब्राह्मण, कुपुत्रसे कुल, नीच
मनुष्योंकी संगतिसे सुशील, मदिरापानसे लज्जा, विना
संभालसे खेती, विदेशगमनसे स्नेह, अप्रीतिसे मित्रता,
अनीतिसे ऐश्वर्य, और विना विचारे खर्च करनेसे धन
अवश्यही नष्ट होजाते हैं ॥ ४२ ॥

A king is ruined by evil counsel, an ascetic
by worldly affections, a son by fond caresses, a Brah-
mana by not studying the Śāstras, a respectable
family by wicked progeny, moral conduct by con-
tact of the bad, modesty by drink, crops by negligence,
love by separation, friendship by indifference, pros-
perity by injustice and riches by careless expenditure.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) (2945
B. S. S. No. XXXI.), and the *शार्ङ्गधरपद्धति* at No. 1533.

It also stands in the *Panchatantra* (पंचतन्त्रम् १ ११६९).
For contempt of illiterate Brahmins, cf.—

“यथा काष्ठमयी हस्ती यथा चर्ममयी मृगः ।

यश्च विप्रोऽनधीयानख्यस्ते नाम विप्रति ॥ ५७ ॥”

(मनुस्मृत्येहितीयाध्याये).

दानं भोगो नाशस्तिस्त्रो गतयो भवन्ति वित्त
स्य । यो न ददाति न भुङ्क्ते तस्य तृतीया
गतिर्भवति ॥ ४३ ॥

धनकी केवल (१) दान (२) भोग और (३) नाश
यह तीनही गति होती हैं । जो मनुष्य न तो दूसरोंको
देते हैं और न स्वयं भोग करते हैं उनके धनकी केवल
तीसरी गति अर्थात् विनाशमात्रही समझना चाहिए ४३

There are only three ultimate ends of money,
viz, munificence (charity), enjoyment, and waste;
he who neither gives his riches in charity nor uses
them for his own personal enjoyment is certainly
doomed to the third condition i. e. he is sure to lose
them altogether.

Quoted anonymously in the *Sārugaṭharapadīhati* (शार्ङ्गधरपद्धति ।
३९०) and the *Subhāshitāvalī* (सुभाषितावलि) (No. 478, B. H. S.
No. XXXI.). Also stands in the *Panchatantra* II. 161. (पंचतन्त्रम् ।
२-१५१).

Cf.—(a) “दातव्यं भोक्तव्यं सति विभवे संमहो न कर्तव्यः ।

पश्यामि मधुकरीणां संचितमर्थं हरन्त्यन्ये ॥”

(सुभाषितरत्नभाण्डागारे । १००११७).

(b) “Riches without charity are nothing worth; they are
a blessing only to him who makes them a blessing to
others.” (Fielding).

(c) “अदानभोगोपहतं हि वित्तं पुंसां परज्वेह च दुर्निमित्तम् ॥ ११३ ॥”

(क्षेमेन्द्रस्य दर्पदलने २ विचारे).

(d) “धनेन किं यो न ददाति नाप्नुते” (हितोपदेशः । २९).

मणिः शाणोल्लीढः समरविजयी हेतिनिहतो मद-
क्षीणो नागः शरदि सरितः श्यानपुलिनाः ।
कलाशेषश्चन्द्रः सुरतमृदिता बालललनास्त-
निम्ना शोभन्ते गलितविभवाश्चार्थिषु जनाः ४४ ॥

खुरासानपर चढो हुई मणि, हथियारसे बायल विज-
यी योद्धा, मदके झरावसे क्षीण (दुर्बल) डुवा हाथी,
शरहतुकी शुष्कप्राय नदी, कलाशेष द्वितीयाका चंद्रमा,
सुरतखेदसे किथिल हुई नवयौवनास्त्री, और याचक-
जनोंको धन लुटाकर दीनावरथाको प्राप्त हुए दानी अत्यंत
कृश और क्षीण दशामें भी शोभाको प्राप्त होते हैं ॥४४॥

The gem when polished by a whetstone, the winner of a battle when wounded by a sword, the elephant when emaciated with the flow of rut, the wintry rivers whose banks (beds) are almost dry, crescent moon when rising anew with its waned splendour, charming young ladies when exhausted by amorous sports, and noble souls when they are reduced to poverty by charitably giving away their riches to the needy are all acknowledged to be extremely lovely and beautiful notwithstanding their tender and delicate physical appearance.

PURPORT. A person reduced to poverty on account of his charitably giving away his riches is all the more praiseworthy for that.

Quoted anonymously by Dattabhadra in his *Subhāṣitāvalī* (सुभा-
षितावलि 1 No. 3457), by *Abhinavagupta* (अभिनवगुप्त) in his com-
mentary of *Īśvarasyāṣoka* (ईश्वरस्याशोक), and by अप्पयदीक्षित in his
कुयलयानंद. It is ascribed to मल्लहरी in the *शार्ङ्गधरपद्धति* at No. 1529.

परिक्षीणः कश्चित्स्पृहयति यवानां प्रसृतये स
पश्चात्सम्पूर्णो गणयति धरित्रीं तृणसमाम् ।
अतश्चानैकान्त्याद्गुरुलघुतयाऽर्थेषु धनिनाम-
वस्था वस्तूनि प्रथयति च संकोचयति च ४५

दरिद्री होनेपर जो मनुष्य यव (जौ) के तुसोंका संग्रह करनेकी वांछा किया करता है, वह धनाढ्य हो जाने पर संपूर्ण पृथ्वीकोभी तृणसमान समझने लग- जाता है । इससे सिद्ध होता है कि सारिपदार्थोंका लघुत्व और महत्व मनुष्योंके ऐश्वर्य और दारिद्र्यपर निर्भर है ४५

In straitened circumstances a man is even anxious to collect the empty husks, but afterwards when he is master of enormous wealth he will attach no more importance to the whole earth than to a piece of dry straw. It is, therefore, quite clear that the value of a thing is altogether dependent upon the wealthy or penurious condition of man.

PERFECT.

Strictly speaking, things possess no absolute value in themselves, but they are valued more or less according to the straitened or affluent circumstances of their owners.

cf.—“छोटी मोटी जानियो वस्तु न जगमें तात ।

उत्तम मध्यम जनदशा साथ घटत बढ जात ॥” (रसिक कवि).

राजन्दुधुक्षसि यदि क्षितिधेनुमेतां तेनाद्य
वत्समिव लोकमसुं पुपाण । तस्मिंश्च सम्यग-
निशं परिपोष्यमाणे नानाफलैः फलति कल्प-
लतेव भूमिः ॥ ४६ ॥

हे महाराज ! यदि आप इस पृथ्वीरूप गौको दोहना
चाहते हैं तो प्रथम इसके लोकरूप वत्सका यथोचित
पोषण करें, क्योंकि प्रजाको समीचीनतासे परिपालन
करनेसे यह पृथ्वी कल्पलताकी भांति नानाविध मनो-
रथोंको पूर्ण करदेती है ॥ ४६ ॥

Oh king ! if thou art anxious to milk the cow-
earth, please not to fail to take the greatest
possible care of her calf (the people); for, it is
only by the proper nourishment of the people that
the land can be made to supply you with all your
wants and luxuries like the famous plant of won-
drous virtues known as *Kalpalatā*.

Cf.—(a) “गोपालेन प्रजाधेनोर्वित्तदुग्धं क्षनैः क्षनैः ।

पालनात्पोषणाद्वाह्यं न्याय्यां वृत्तिं समाचरेत् ॥ ”

(पञ्चतन्त्रम् । २।२१८).

(b) “सदानुरक्त प्रकृतिः प्रजापालनं तत्परः ।

विनीतात्मा हि वृषतिर्भूयसीं श्रियमश्नुते ॥ ” (शार्ङ्गधरपद्धतिः).

सत्याऽनृता च परुषा प्रियवादिनी च हिंसा
दयालुरपि चार्थपरा वदान्या । नित्यव्यया
प्रचुरनित्यधनागमा च वेश्यांगनेव नृपनीतिर-
नेकरूपा ॥ ४७ ॥

कहीं सत्य और कहीं मिथ्या, कहीं कठोरता और कहीं
प्रियभाषण, कहीं हिंसा और कहीं दयालुता, कहीं स्वार्थ-
साधन और कहीं दान, कहीं नित्यव्यय और कहीं धन-
संचयका व्यवहार करनेवाली राजनीतिभी वेश्याकी
भांति अनेक प्रकारके रूप धारण करलेती है ॥ ४७ ॥

The policy of kings resembles a prostitute in
its being both true and false, cruel and kind, mer-
ciful and unmerciful, covetous and munificent, and
expensive and lucrative (lit. full of plentiful resources).

PROPORT. The policy of kings is never constant
and assumes innumerable masks like those of a pros-
titute as they serve their respective purposes.

Also stands in the Panchatantra (I. 425) and the Hitopadesa
(II. 166).

Cf.—(a) "The very science of Government is the science of con-
cealing truth." (Ernest Maltravers. Book. IV.
Ch. IV. By Lord Lytton).

(b) "मुहुर्लक्ष्योद्दिष्टा मुहुरधिगमाभावगहना मुहुः संपूर्णाङ्गी मुहुरति-
कृशा कार्ययशसः ।
मुहुर्नश्यद्बीजा मुहुरपि बहुप्रापितफलेत्यहो विधाकारा नियति-
रिव नीतिर्नयधिदः ॥ "

(विशाखदत्तस्य मुद्राराक्षसे पंचमाङ्के).

For the everchanging marks of a prostitute, cf.—

(a) "यत्किञ्चिदपदिश्य संनिदधते वेश्याः पुरः कामिनां गायन्त्यः कल-
मन्तरेव च तत्तस्मिन्निष्ठान्ति दृग्गोचराः ।
सव्याजः स्रग्वनच्छलेन च मुहुः संदर्शयन्ति स्तनौ पश्चात्तान्मणयस्पृ-
शेव च दृशा दृष्ट्वा वशीकुर्वते ॥ ५६ ॥ "

(राममद्रदीक्षितस्य शृंगारतिलकमाणे).

(b) "गृध्री निर्भस्मामिवेपु संरघा घोरा मधूर्ना भरे व्याघ्री तीक्ष्णखक्षतेपु
भुजगी दंशप्रकारेपु च ।
उत्तानेपु निवर्तनेपु शफरी वित्तच्छले मूषकी वेश्या कामुकवचनासु
भवने रूपैरनेकैः स्थिता ॥ " (सुभाषितावलिः २३७७).

आज्ञा कीर्त्तिः पालनं ब्राह्मणानां दानं भोगो
मित्रसंरक्षणं च । येषामेते सद्गुणा न प्रवृत्ताः
कोऽर्थस्तेषां पार्थिवोपाश्रयेण ॥ ४८ ॥

जिन पुरुषोंने (१) आज्ञा (अर्थात् दूसरोंकी आज्ञा देने और उसके पालन करानेकी शक्ति), (२) सुयश, (३) ब्राह्मणोंका पालन, (४) दान, (५) भोग और (६) स्वजनरक्षा ये सद्गुण संपादन नहीं किए उनकी राजसेवा निष्फलही समझना चाहिए ॥ ४८ ॥

What for have they served the kings who have not learnt to cherish authority (or power to command), fame, charity, enjoyment, and the desire of protecting Brahmans and friends ?

This stanza is quoted anonymously by Ballalhadava in his *Su-bhāṣitāvalī* (सुभाषितावलि) (No. 3229. B. S. S. No. XXXI).

Cf.—“ दान भोग रक्षा सुहृत् ब्राह्मणपालन और ।

करन चाहत यदि हे मुजन नृपसेवा कर दौर ॥ ” (रसिक कवि).

यद्वात्रा निजभालपट्टलिखितं स्तोके महद्वा
धनं तत्प्राप्नोति मरुस्थलेऽपि नितरां मेरौ
ततो नाधिकम् । तद्धीरो भव वित्तवत्सु कृपणां
वृत्तिं वृथा मा कृथाः कूपे पश्य पयोनिधावपि
घटो गृह्णाति तुल्यं जलम् ॥ ४९ ॥

जो कुछ विधाताने तेरे ललाटमें लिख दिया हैं वह धन तो थोडा या बहुत जो कुछ है मरुस्थलमेंभी तुझ-को अवश्य मिल जायगा, परंतु उससे अधिक सुमेरु-शिखरपर गमन करने परभी कदापि हाथ नहीं लग सकता । इसलिप् हे मित्र ! धैर्यका अवलंबन कर और धनवानोंके अंगे वृथा दीनता मत करे; क्योंकि क्या तू नहीं जानता है कि घटकी चाहे कूपमें डाली चाहे समु-द्रमें डाली उसमें उतनाही जल आसकता है कि जितना उसमें समासके ॥ ४९ ॥

Thou art sure to get the quantity of wealth whether small or great according to thy preordained fortune; and it can never be more nor less no matter thou art cast into the midst of a sandy desert, or on the top of the famous golden mountain, the *Meru*. Thou shouldst therefore be patient and firm so as not to humiliate thyself before the wealthy. Can'st thou see that a pitcher can fetch only the same quantity of water without any regard to its being sunk into a well or sea?

Cf.—“मुहूर्त्वं यत्प्रविवर्जितं हुतवहे हुता च दत्त्वाऽर्थिवे
भाज्यं यद्भवतां तदेव भविता नृणां स्थितेऽपि स्वयम् ।
संधान्तेरपि सर्वतः क्षितितले नाभावि संलभ्यते
क्षितोऽप्यम्बुनिधौ किमादकजलं प्रस्थः प्रगृह्णाति हि ॥ ४३ ॥”
(दक्षिणामूर्तिविरचितलोकोक्तिमुक्तावलिः)

त्वमेव चातकाधारोऽसीति केषां न गोचरः ।
किमम्भोदवरास्माकं कार्पण्योक्तिं प्रतीक्षसे ५०

हे मेघराज ! हम चातकोंके आधार तो एकमात्र आपही हैं यह बात संसारमें सब कोई जानते हैं । इस लिए प्रार्थना है कि हमारी करुणासूत्रक विज्ञप्तिकी प्रतीक्षा न करें और शीघ्रही जलदान देकर हमारा मनोरथ पूर्ण करें ॥ ५० ॥

भावार्थ ।

अपने आश्रितजनकी वीनोक्तिकी प्रतीक्षा करना सर्वथा अनुचित है ॥

It is a well-known fact that thou alone art the only support of the *Chātaka*, Why then, oh best of the rain-clouds, art thou now waiting to hear our humble requests in order to quench our thirst?

PURPORT. It is no use waiting for the humble entreaties of our dependents.

The verse is quoted anonymously in the शाङ्ख्यरपद्धति at No. 782.

CL.—(a) “एक एव खगो मानी चिरं जीवतु चातकः ।

त्रियते वा पिपासायां याचते वा पुरंदरम् ॥”

(उत्तरचातकाष्टके । ८).

(b) “सन्ति कृपाः स्फुरद्गुणाः परितः सरितः शुभाः ।

तथाऽपि चातकस्यैकः फलदो जलदोदयः ॥”

(सुमापितावलिः । ६८६).

(c) “पयोद हे वारि ददासि वा न वा त्वदेकचित्तः पुनरेव चातकः ।

वरं महत्या त्रियते पिपासया तथाऽपि नान्यस्य कतोत्थुपासनाम् ॥”

(उत्तरचातकाष्टके । ६).

रेरे चातक सावधानमनसा मित्र क्षणं श्रूयता-
मम्भोदा वहवो हि सन्ति गगने सर्वे तु नैतादृशाः ।
केचिद्दृष्टिभिरार्द्रयन्ति वसुधां गर्जन्ति केचि-
द्ब्रूया यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि
दीनं वचः ॥ ५१ ॥

हे चातक ! सावधान होकर क्षणमात्र हमारे कथनको
श्रवणकर । आकाशमें अनेक प्रकारके मेघ हैं, परंतु संपूर्ण
एकसे नहीं होते । कितनेही तो ऐसे होते हैं कि वर्षासे
सारी पृथ्वीको जलार्द्र कर देते हैं और कितने ऐसेभी
हैं कि ब्रूया गर्जनामात्र करके रहजाते हैं । इसलिए हे
मित्र ! तुझको उचित है कि जिस जिस मेघको देखे उस-
उसके आगेही दीनताके वचन मत कहै ॥ ५१ ॥

भावार्थ ।

मनुष्यको चाहिए कि बिनाविचारे चाहे जिसके आगेही
दीनता न करे ॥

Friend Chātaka! please to cease crying for a
moment and carefully listen to my counsel. There
are many clouds in the sky, but all are not alike;
there are some which cover the entire earth with rain,
whereas others thunder only in vain without giving
a single drop of water; thou shouldst therefore be a
little considerate in thy entreaties so as not to cry
so pitiously before every cloud thou seest.

Cf.—(१) “जलकणवितरणरहितः प्रकटितधवलितवेपः ।
चातक रटसि वृथा किं जलदः शारद एवः ॥”

(सुभाषितरत्नावलिः । ६८५).

(४) “कृच्छ्रादत्ते विरलविरलान्वारिबिन्दुप्रसूद्धो गर्जत्येकं सरभसतर-
पश्य तन्मात्रलाभात् ।
नृत्यत्यन्योऽप्यतुलमहिमश्चाप्यभूमिर्न जाने मध्यादाभ्यां विपुल-
हृदयश्चातकः किं नु मेघः ॥ ८४५ ॥” (सुभाषितारवलिः).

अकरुणत्वमकारणविग्रहः परधने परयोषि
ति च स्पृहा । सुजनबन्धुजनेष्वसहिष्णुता
प्रकृतिसिद्धमिदं हि दुरात्मनाम् ॥ ५२ ॥

किसीपरभी करुणा न करना, बिनाकारण लड़ना;
परधन और परस्त्रीके निमित्त उत्सुक होना, और सजन
और बंधुवर्गकी उन्नतिको न सहना दुष्ट मनुष्योंके लिए
स्वाभाविक बातें हैं ॥ ५२ ॥

Evil persons are naturally inclined to be cruel,
quarrelsome without cause, ardently longing for the
wealth and wife of others, and very envious of the
prosperity of their relatives and friends.

Of.—(a) "अकस्मादेव कुप्यन्ति प्रसीदन्यनिमित्ततः ।

शौलमेतदसाधूनामवधारिष्वथ ॥ २२५ ॥ "

(चिदुत्पीलौ).

(b) "छरत हेतु बिन जोहि दया घट्ये नहि राखत ।

परकलत्रसँग प्रीति अन्यजनघनको ताकत ॥

सुजन बंधुसे बैर कौं साधुनको आरत ।

रसिक लेहु पहिचान लोक बिन दुर्जन भाखत ॥ "

(रसिक कवि).

दुर्जनः परिहर्तव्यो विद्ययाऽलंकृतोऽपि सन् ।
मणिना भूषितः सर्पः किमसौ न भयंकरः ५३ ॥

विद्वान् होने परभी दुष्ट मनुष्य तो सर्वथा परित्याग करनेके योग्य है । क्योंकि जैसे मणिधारण करनेसे सर्प का भयंकरपन दूर नहीं होसकता, वैसेही विद्या संपादन करलेनेसे दुर्जनोंकी स्वाभाविक दुष्टताका नाशभी कदापि नहीं होता ॥ ५३ ॥

An evil person though well educated ought always to be avoided by the wise. Is a venomous snake less dreadful than ever on account of its bearing a precious gem in its hood?

Quoted under *Vālmiki* (वाल्मीकि) in the *Subhāshitāvalī* (सुभाषि-
तावलि । ३५५), and under चाणक्य in the *Śrīraṅgadhara-paddha* (श्रीरङ्ग-
धरपद्धति). It is also found in some copies of the *Hitopadeśa* (हितोप-
देश) and the *Chāṇakya-Sūtra* (चाणक्यसूत्र).

Cf.—(a) “निष्ठासेऽपि च वेदान्ते साधुत्वं नैति दुर्जनः ।

चिरं जलनिधौ मग्नो मैनाक इव मार्दवम् ॥ ८२ ॥”

(भामिनीविलासेऽन्योत्पुङ्गवे) .

(b) “दुर्जने कृष्णसर्पं च कुतो विश्वासतः सुखम् ॥ १५४ ॥”

(कथासरित्सागरे शक्तियशोर्लवके ८ तरंगे)

(c) “अविनयमुवाप्तज्ञानानां शमाय भवन्नपि प्रकृतिकुटिलाद्विद्याभ्यासः
खलत्तत्त्वविवृद्धये ।

फणिभयभृतामरतुच्छेदक्षमरतमसामसौ विषघरफणारलालोको
भयं तु भृशायते ॥” (मुरारेनर्घराघवे । ४।१२)

जाड्यं द्वीमति गण्यते व्रतरुचौ दम्भः शुचौ
कैतवं शूरे निर्धृणता मुनौ विमतिता दन्यं
प्रियालापिनि । तेजस्विन्यवलितता मुखरता
वक्तृर्यशक्तिः स्थिरे तत्को नाम गुणो भवेत्स
गुणिनां यो दुर्जनैर्नांकितः ॥ ५४ ॥

लज्जावान्को मूर्ख, व्रतोपवासादि करनेवालेको ठग,
पवित्र रहनेवालेको धूर्त, शूरवीरको निर्दयी, मनीको
मतिहीन, प्रियभाषीको दरिद्री, तेजस्वीको अभिमानी,
वक्ता (वचनचतुर) को वाचाल, और धैर्यवान्को
असमर्थ कहनेवाले दुष्ट मनुष्योंने गुणवानोंके कौनसे गुण-
को कलंकित नहीं किया है ॥ ५४ ॥

भावार्थ ।

दुष्ट मनुष्य सत्पुरुषोंके गुणोंको येन केन उपायसे कलंकित
करनाही अपना कर्तव्य समझते हैं ॥ ५४ ॥

The bashful are considered as stupid, the devotee
as hypocrite, the pious as deceitful, the brave as
cruel, the considerate as foolish, the sweet-tongued
as poor, the high-souled as proud, the eloquent as
garrulous, and the contented as weak. What qua-
lification of the good is there which is not stig-
matised by the evil?

Quoted under Bhartṛihari (भट्टहरी) in the *Sukhāshikāvalī* (सुभाषिता-
वलि) at No. 464.

Cr.—(a) "Bad men give themselves no rest until they have done
their utmost to make others as bad as themselves."

(b) "दोषान्वेषणमेव मत्सरजुषां नैसर्गिको दुष्टहः" (H. S. Brown).

(c) "दुर्जनविषयाभीष्टं मृगयति दोषान्गुणेषु विलसत्सु" (श्रीकविमदृच्छते पद्यसंग्रहे).

(श्रीछण्णकविमन्दारमन्दचम्पू: । ८६).

लोभश्चेदगुणेन किं पिशुनता यद्यस्ति किं
पातकैः सत्यं चेत्तपसा च किं शुचि मनो
यद्यस्ति तीर्थेन किम् । सौजन्यं यदि किं
निजैः सुमहिमा यद्यस्ति किं मण्डनैः सद्भिद्या
यदि किं धनैरपयशो यद्यस्ति किं मृत्युना ॥५५॥

लोभ होनेपर अवगुणोंका, दुष्टता होनेपर पातकोंका,
सत्य होनेपर तपका, शुद्ध मन होनेपर तीर्थयात्राका, सौज-
न्य होनेपर स्वजनोंका, सुयश होनेपर आभूषणोंका, उत्तम
विद्या होनेपर धनका, और अपयश होनेपर मृत्युका होना
न होना बराबरही है । अर्थात् लोभादिकका होनाही
अवगुणादिक होनेके समान समझना चाहिए ॥ ५५ ॥

Any kind of vice is more than compensated by
avarice, sin by deceit, penance by truth, pilgrimages
by purity of heart, relatives by goodness, ornaments
by fame, wealth by sound learning and death by
disrepute.

This stanza which is quoted anonymously in the *Sārngadharm-
paddhati* (शार्ङ्गधर्मपद्धति १५५३) is also found in the *Shudratna*
(पद्मल ६).

For "लोभश्चेदगुणेन किं," cf.—

"यशो यशस्विनां शुद्धं श्लाघ्या ये गुणिनां गुणाः ।

लोभः स्वल्पोऽपि तान्हन्ति श्वित्रो रूपमिवेप्सितम् ॥" (श्रीभागवते).

For "सुमहिमा यद्यस्ति किं मण्डनैः," cf.—

"Good name, in men and women,
Is the immediate jewel of their souls."

(Shakespeare, *Othello*, iii., 2.).

शशी दिवसधूसरो गलितयौवना कामिनी
सरो विगतवारिजं सुखमनक्षरं स्वाकृति ।
प्रभुर्धनपरायणः सततदुर्गतः सज्जनो नृपाङ्ग-
णगतः खलो मनसि सप्त शल्यानि मे ॥५६॥

दिवसकालका मलिन चंद्रमा, यौवन चले जानेपर
शिथिल हुई स्त्री, कमल रहित सरोवर, विद्याहीन मुंदर
रूपवान् सुख, कृपण धनवान्, दरिद्री सज्जन और राज-
सभामें प्रविष्ट हुआ दुर्जन ये सातोंही तीक्ष्ण कटकके
समान मेरे हृदयमें सदा खटका करते हैं ॥ ५६ ॥

My mind is extremely pained at the sight of (1) the moon devoid of all glory in the course of a day. (2) a woman who has lost all charms of youth, (3) a tank without the presence of lotuses. (4) a handsome face without learning. (5) a master anxious to hoard up money, (6) a gentleman harassed with penury, and (7) a courtier disposed to do evil to others.

* The reading म्याकृति is here adopted from Ruggie's *Alankāra-
samuccaya* (श्लोकसंग्रहम्).

This stanza which is quoted under भट्टशक्तिः in the *Siddhāntaśāli* (सुभाषितावलि) of Bālabhadravā, at No. 245*, and anonymously in the *Kāvyasūtra* (काव्यप्रकाश) of Mānu. to the *Alankārasamuccaya* (अलङ्कारसंग्रहम्) of Ruyānaka, the *Udbhāsanachandrikā* (उदाहरण-
चंद्रिका) of Vaidyanāthar, and the *Kāvyapendita* (काव्यपदीपः) of Go-
vinda, forms the 7th stanza of the *Achārāra* (अष्टारव). It stands
under भट्टशक्ति in the *Shāstrīyapaddhati* at No. 1529.

Cf. — अविधेयो भूतजनः शत्रूनि मित्राश्चक्षकः म्यामी ।
विनयरहिता च मार्यो मम्वकशूलानि चत्तारि ॥ *

(सुभाषितावलिः).

न कश्चिच्चण्डकोपानामात्मीयो नाम भूभु-
जाम् । होतारमपि जुह्वानं स्पृष्टो दहति पां-
वकः ॥ ५७ ॥

जैसे स्पर्श करनेपर अग्नि अपने आहुति देनेवालेकी-
भी तत्काल जलादेती है वैसेही प्रचंड क्रोधवान् राजा-
लोगभी किसीको अपना आत्मीय नहीं समझते ॥५७॥

Kings in their anger have as little regard for
their kinsmen and friends, as fire can be said to
have for those who feed it with sacrificial offerings.

PERPORT. Kings when angry are never to be
trusted by any, not even by their own kith and kin.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Siragudharapaddhati*
(शार्ङ्गधरपद्धति । १३७६), and under the *Panchatantra* (पंचतंत्र) in the
Sukhāshītāvalī (सुभाषितावलि । २७९९). The stanza is found in the
Panchatantra.

Of.—(a) “की नाम राजां प्रियः” (पट्टले).

(b) “Be guarded with monarchs, for, they are like fire, which
blazes but destroyeth.”

(c) “किं विश्वे द्विजिहस्य भुजगस्येव भूभुजः ॥ १०९ ॥”

(अमरचंद्रसूक्तवालभारते शान्तिपर्वणि १ सर्गे).

(d) “राजा मित्रं केन दष्टं श्रुतं वा” (पंचतंत्रम् १।१४७).

मौनान्मूकः प्रवचनपटुर्वातुलो जल्पको वा
 धृष्टः पार्श्वे वसति च तदा दूरतश्चाप्रगल्भः ।
 क्षान्त्या भीरुर्यदि न सहते प्रायशो नाभिजा-
 तः सेवाधर्मः परमगहनो योगिनामप्य-
 गम्यः ॥ ५८ ॥

सेवाधर्म (पराई चाकरी) अत्यंत कठिन और बड़े
 बड़े योगिराजोंकेभी अगम्य है । क्योंकि सेवकके कम
 बोलनेपर मूक होनेका, वचनचतुर होनेपर वाचाल
 और लवार होनेका, अतिनिकट रहनेपर डीठ होनेका,
 दूर रहनेपर लजालु होनेका, सहनशील होनेपर डरपोक
 होनेका और असहनशील होनेपर नीचजाति होनेका
 कलंक सदैव लगाया जाता है ॥ ५८ ॥

The servant if keeping quiet is soon nicknamed
 as dumb, if eloquent he is accused of being talkative,
 if keeping too near to his master he is charged with
 impudence, if remaining at a distance he is blamed of
 bashfulness, if forbearing he is thought to be timid,
 and bold so as not to bear without a murmur the
 admonitions of his master he is sure to be stigmatised
 as a low-born fellow. We should therefore bear in
 mind that the art of serving another is extremely
 difficult being simply incomprehensible even by
 learned philosophers.

The last line is also found in the Hitopadeśa (हितोपदेश) Ver. 147,
 Book II., and the Pañchatantra I. 285.

Cf.—“क्षान्त्वा भीरुः कोपयुक्तो मूर्खः सेवकमुच्यते ।
 रूपवांश्च भवेन्नारः सेवाधर्मोऽतिदुर्गमः ॥ ”

(समयोचितपद्यमालिका).

उद्भासिताखिलखलस्य विशृंखलस्य प्राग्जात-
विस्तृतनिजाधमकर्मवृत्तेः । दैवादवाप्तविभव
स्य गुणद्विषोऽस्य नीचस्य गोचरगतैः सुख-
माप्यते कैः ॥ ५९ ॥

अनेक अवगुणोंकी खान, मर्यादरहित, पूर्वजन्मके
कुकर्म वश विस्तृतदुराचारी, दैवकृपासे ऐश्वर्य पानेवाले
और गुणद्वेषी दुष्ट मनुष्यके दृष्टिपथमें रहकर कोईभी
मनुष्य कुछ सुख नहीं पासकता ॥ ५९ ॥

भावार्थ ।

नीच जनकी सेवा कदापि सुखदायक नहीं होती ॥

No one can ever live with the least convenience and comfort in the service (lit. sight) of a wicked person who has (1) proved himself to be the fruitful source of all evils, (2) set himself quite free from the bonds of morality, (3) added a great deal to the store of vices done in his previous existence, (4) found himself, by a special grace of good fortune, in a sudden turn of affluent circumstances, and (5) given various proofs of his bitter hatred of all kinds of merits.

PURPORT. None can ever be happy in the service of an evil person.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि), at No. 444.

For the point of the stanza, cf.—

"The low-born wretch,
That from his mean degree rises at once
To unexpected riches, treats his slaves
With barbarous and unbounded insolence."

(The Plays of Aeschylus, p. 157).

आरम्भगुर्वी क्षयिणी क्रमेण लघ्वी पुरा वृद्धि-
मती च पश्चात् । दिनस्य पूर्वार्द्धपरार्द्धभिन्ना
छायेव मैत्री खलसज्जनानाम् ॥ ६० ॥

दुर्जनों की मित्रता दिनके पूर्वाधकी छायाके समान
प्रारंभमें बड़ी फिर क्रमशः क्षयी होतीहै, परंतु सत्पुरुषों-
की मैत्री दिनके उत्तरार्द्धकी छायाके समान प्रारंभमें
कम और फिर क्रमक्रमसे वृद्ध होनेवाली हुवा करतीहै ६०

The friendship of the wicked and the good is
just like the changing shadow of the first and second
halves of a day ; for, in the former case it gradually
diminishes from much to little, whereas in the latter
it grows from little to much.

Cf.—(१) “खलसख्यं प्राङ्मधुरं वयोऽन्तराले निराशदिनमन्ते ।

एकादिमध्यपरिणति रमणीया साधुजनमैत्री ॥ १९३ ॥ ”

(गोवर्धनस्यार्या सप्तशती)

(६) “उत्तममध्यमनिकृष्टजनेषु मैत्री यद्विच्छिन्नासु सिकतासु जलेषु
रेखा ” (संस्कृतचंद्रिका Vol. I., No. 5.).

(८) “प्रारंभतोऽतिविपुलं भृशकृशमन्ते विभेदकृन्मलिनम् ।

महिषविषाणं मिवावृष्टं पश्यं भयदं खलप्रेम ॥ ”

(सुभाषितावलि:).

मृगमीनसज्जनानां तृणजलसन्तोष विहितवृ-
त्तीनाम् । लुब्धकधीवरपिशुना निष्कारणवै-
रिणो जगति ॥ ६१ ॥

क्रमपूर्वक तृण, जल, और संतोष पर अपने जीवन
जीवन का निर्वाह करने वाले मृग, मत्स्य और सज्जनों
से व्याध, धीवर, और दुर्जन निष्कारणही वैरभाव
रखते हैं ॥ ६१ ॥

Though the deer, the fish and the good are
respectively maintaining their peaceful live by living
upon grass, water, and contentment ; yet the hunts-
man, the fisher, and the bad (literally, cheat) are
enemical to them without having any cause whatever
for it.

Quoted under Bhartrihari (भट्टहरि) in the Subhāṣitāvalī (सुभाषि-
तावलि) at No. 422, and anonymously in the Kāvyaśāsan (काव्यानु-
शासन) of Vāgbhatta. The verse also stands in the Śūka-āvalī
(सूक्तावलि).

वाञ्छासज्जनसङ्गमे परगुणे प्रीतिगुरौ नम्रता
विद्यायांव्यसनं स्वयोपितिरतिर्लोकापवादाद्भ
यम् । भक्तिः शूलिनिशक्तिरात्मदमने संसर्गमु
क्तिः खलेष्वेते निवसन्ति निर्मलगुणास्तेभ्योन
रेभ्योनमः ॥ ६२ ॥

सज्जनों से मिलने की अभिलाषा दूसरों के गुणों में
प्रीति, गुरुजनों के आगे नम्रता, विद्या का व्यसन, निज
स्त्री में रति, लोकापवाद का भय, शिवजीकी भक्ति,
इन्द्रियदमनकी सामर्थ्य और दुर्जनों की संगति का पूर्ण
परित्याग, ये सद्गुण जिन सत्पुरुषों में विद्यमान हैं उनके
अर्थ नमस्कार है ॥ ६२ ॥

Bow to those good persons who are masters of
the following merits *viz.* (1) to be anxious of mix-
ing with gentlemen, (2) to be fond of good attributes
in others, (3) to be humble before the elders, (4) to
be ardently in love of knowledge, (5) to be satisfied
with the enjoyment of their lawful wives, (6) to be
afraid of getting a bad name in the world, (7) to be
in sincere devotion of Shiva, (8) to be able to control
their senses, and (9) to avoid the company of the
bad !

This Manza which is quoted anonymously in the *Subhāṣitāvalī*
(सुभाषितवलि), at No. 2944 is also found in the *Mahānātaka* (महा-
नाटक) and the *Saptaratra* (सप्तरत्न).

विपदि धैर्यमथा भ्युदयेक्षमा, सदसि वाक्प-
टुता युधि विक्रमः । यशसि चाभिरुचिर्व्य-
सनं श्रुतौ, प्रकृतिसिद्धमिदं हि महात्म-
नाम् ॥ ६३ ॥

विपत्ति काल में धैर्य, ऐश्वर्य के समय में क्षमा, सभामें
वचन चातुरी, युद्ध में पराक्रम, सुयशमें प्रीति और
शास्त्र में व्यसन, महात्माओं के स्वाभाविक लक्षण हैं ॥ ६३ ॥

Fortitude in adversity, humbleness in prosperity,
eloquence in council, bravery in war, strong desire
for fame, and warm attachment to Śāstraic learning,
are the natural attributes of noble-minded (great-
minded) persons.

The *Śārngadhara-paddhati* (शार्ङ्गधरपद्धतिः । २०९) quotes it under
Bhartrihari (भरद्वाज), and the *Subhāshitāvali* (सुभाषितावलिः । २६७)
under *Mendhaka* (मेण्डक). The sloka is also found in the *Hitopadesa*
(हितोपदेशः । १।२४).

For the idea of the 1st line, cf.—

“To hold on with fortitude in one condition and sobriety in the
other is a proof of a great soul.” (*The Meditations of Mar-
cus Aurelius*, p. 17).

प्रदानं प्रच्छन्नं गृहमुपगते सम्भ्रमाविधिः, प्रियं
कृत्वा यौनं सदसि कथनं चाप्युपकृतेः ।
अनुत्सेको लक्ष्म्या निरभिभवसाराः परकथाः
सतां केनोद्दिष्टं विषममसिधाराव्रतमिदम् ६४

गुप्तरीति का दान, घर आए का सत्कार, पराया हित
साधन करके मौन धारणकरना, दूसरे के किए हुए उप-
कारका सभामें प्रकाश करना, लक्ष्मी का निरभिमान,
और निर्दारहित परकथा का संकीर्तन, ये उत्तमोत्तम
गुण सत्पुरुषोंमें स्वभावही से सिद्ध होते हैं, किसीके
सिखाए हुए नहीं होते ॥ ६४ ॥

Who has ever taught the good (1) to conceal
their charity from the public, (2) to show due respect
and hospitality to their guests, (3) to make no men-
tion of the favours they have done to others, (4) to
disclose to the world at large the obligations in
which they have been placed by their fellowmen,
(5, to feel no sort of pride in their being rich, and
(6) to talk respectfully of others?

PURPORT. The aforesaid *Asidhārā* (असिधारा)
vow is quite natural with the good and virtuous.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि । २८१),
and the *Kuralayāmanā* (कुवलयानन्द).

For "प्रदानं प्रच्छन्नं" cf.—

"Let your charitable gifts be anonymous gifts."

For the 2nd line of the stanza, cf.— (Alexander Dumas).

"He who has received a kindness should remember it for
ever, and he who has conferred it should instantly forget
it, if the former would bear the character of a good man, and
the latter avoid that of a paltry spirit." (The Oration of
Demosthenes upon the crown).

करे इलाघ्य स्त्यागः शिरसि गुरुपाद प्रणवि
ता, मुखे सत्या वाणी विजयि भुजयोर्वर्धि
मतुलम् । हृदि स्वच्छा वृत्तिः श्रुतमधिगतं
च श्रवणयो, विनाऽप्यैश्वर्येण प्रकृतिमहतां
मण्डनमिदम् ॥ ६५ ॥

स्वाभाविक महत्पुरुषों के हाथ दानसे, सस्तक गुरुच-
रणारविंदोंमें प्रणति करनेसे, मुख सत्यभाषणसे, विजय-
शील भुजबंध असामान्य पराक्रमसे, हृदय शुद्धवृत्तिसे,
और कान शास्त्र श्रवणकरनेसे ऐश्वर्य के बिनाही अत्यंत
शोभाको प्राप्त होते हैं ॥ ६५ ॥

Without any regard to wealth, the hands of the
good are naturally adorned by due charity, the heads
by obedient bow to their elders, the mouths by
speaking out truth, the ears by hearing the Śāstras,
the victorious arms by matchless valour, and their
hearts by good moral character.

Cf.— “हस्तस्य भूषणं दानं सत्यं कंठस्य भूषणम् ।

श्रोत्रस्य भूषणं शास्त्रं भूषणे किं प्रयोजनम् ” (सुभाषितरत्न-

भाण्डागारे ५८ । २९९)

सम्पत्सु महतां चित्तं, भवत्युत्पलको मल-
सु । आपत्सु च महाशैल, शिलसंघात कर्क-
शम् ॥ ६६ ॥

समृद्धिके समयमें महत्पुरुषों का चित्त कमल के समान
कोमल होजाता है, परंतु आपत्तिकालमें वही चित्त
महान् पर्वत शिलाके समान कठोरपन धारण करले
ताहै ॥ ६६ ॥

In prosperity the heart of the great becomes as
tender as a lotusflower, whereas in adversity it as-
sumes the adamantine hardness of a mountain slab.

Quoted under *Bhartṛhari* (भर्तृहरि) in the *Subhāṣitāvalī*
(सुभाषितावलि), at No. 200.

Cf.—(a) “ सम्पत्तौ कोमलं चित्तं साधो राषदि कर्कशम् ।

सुकुमारं मर्षो पत्रं तरोः स्यात्कटिनं शुचौ ॥ ३७ ॥

(कुसुमदेवस्य दृष्टान्तशतकम्)

(b) “It is the part of a great mind to be temperate in prosperity,
resolute in adversity.” (Seneca)

For the latter half of the stanza, Cf—

“ पतिते व्यसने दैवाद्गुणे दान्गुणात्मनि ।

सर्वमयन्ति वज्रेण धैर्यं हि महतां मनः ॥ ” (अनर्घराघवे)

सन्तप्तायसि संस्थितस्य पयसो नामापि न
ज्ञायते, मुक्ताकारतया तदेव नलिनीपत्रस्थि
तं राजते । स्वात्यां सागराशुक्तिमध्यपतितं
तन्यौक्तिकं जायते, प्रायेणाधममध्यमोत्तम-
गुणः संसर्गतो जायते ॥ ६७ ॥

जैसे तपे लोहे पर पड़े वृष्टि के जलका तो नाम निशा-
नभी नहीं रहता और कमलकेपत्र पर पड़ा हुआ वही
जलबिन्दु मोतीके समान दृष्टि आनेलगताहै और वही
जलबिन्दु स्वातिनक्षत्र में सागरशुक्तिके मुखमें पड़ने से
साक्षात् ही मोती बनजाताहै वैसे ही अधम मध्यम और
उत्तम गुणभी संसारमें प्रायः संसर्गसेही उत्पन्न होते हैं ॥ ६७ ॥

A rain-drop if thrown upon a red-hot iron is
even deprived of its own existence, whereas if it
happens to fall upon the leaf of a lotus plant it soon
assumes the appearance of a beautiful pearl, and the
same is again turned into a real pearl if it chances
to drop into the mouth of a seashell in the auspici-
ous time of the Swati star. It is therefore to be in-
ferred that the bad, mediocre, and good attributes of a
thing are always to be traced to the company it keeps.

The verse stands in the Pancatantra (पंचतंत्र ११।२५० ॥),
and is quoted from that work by शार्ङ्गधर at No. 330.

(f.—(a) " पुण्य स्वातिजलं सरित्सुपतितं मुक्तासु मुक्ताजलं कर्पूरं कदली
दलसु गरले व्यले स्थले कर्दमः ।

क्षीरं क्षीरनिधिं तदनुपतितं क्षारोदकं सागरे इच्छादानपरोप-

कारकरणं पात्रानुसारं फलम्" (सुभाषितरत्नभाण्डागारे) .

(b) " Would you judge a man ? find out who his friends are,"
(Fanelon)

(c) " If I touch my hand to a board, there is only a blunt
sound ; but if I touch it to the key of an instrument there is a
musical sound. And the effect produced upon a person by that which
he comes in contact depends upon what there is to be touched."

(H. W. Beecher).

(d) " A man is known by the company he keeps."

(N. V. Bapat's Beauties of English Literature.)

(e) There is a Spanish proverb which says,

" Tell me who you live with and I will tell you who you are."

यः प्रीणयेत्सुचरितैः पितरं स पुत्रो, यद्गर्तु
रेव हितमिच्छति तत्कलत्रम् । तन्मित्रमाप-
दि सुखे च समक्रियंय, देतत्रयं जगति पुण्य
कृतो लभन्ते ॥ ६८ ॥

अपने सुचरित्रसे पिता को प्रसन्न करे वही पुत्र, भर्तारके
आज्ञावर्ती रहकर उसकाहित साधन करे वही स्त्री,
और आपत्तिकाल तथा सुखावसरमें समान वर्ताव करे
वही मित्र समझना चाहिये परंतु इन तीनों का लाभ
संसारमें विरले पुण्यवानोंकोही प्राप्त होता है ॥ ६८ ॥

The name of a son is only deserved by him who pleases his father by his good actions; that of a wife by her who is entirely bent on looking after the welfare of her husband; and that of a friend by him who is equally sincere in adversity and prosperity, but the enjoyment of these three gifts (*i. e.* an obedient son, a loving wife, and a sincere friend) is only granted to virtuous persons.

Quoted anonymously in the *Siddhāntikāvalī* (मुभाषितावलि) at No. 222.

Cf.—“स सुहृद्व्यसने यः स्यात्सपुत्रो यस्तु भक्तिमान् ।

समृद्धो यो विधेयज्ञः सा भार्या यत्र निर्द्विष्टः ॥ (पंचतंत्रम् १३३३७)

For the 2nd line. Cf.—(a) “जा भक्तिमत्ता धम्मकविता ।

सा होर्ध्वारा बभाषिआरी ॥”

(ग्राह्यतन्त्रिकसूत्रे द्वितीयपरिच्छेदे ३७)

(b) “या सौन्दर्यगुणान्विता पतिरता सा कामिनो कामिनी”

(भवभूतिकृतगुणरत्नम् १९०)

For the 1st line. Cf.—“कोऽर्थः पुत्रेण जातेन यो न विद्वान्न भक्तिमान्”

(पंचतंत्रम् १५१४१)

For the 3rd line. Cf.—(a) “A friend in need is a friend in need”

(b) “Be the same to your friends in prosperity and adversity”

(Periander, G. T.)

एको देवः केशवो वा शिवो वा, ह्येकं मित्रं
भूपतिं वा यतिं वा ॥ एको वासः पत्तने वा
वने वा, वा ह्येका भार्या सुन्दरी वा दरी वा ॥ ६९ ॥

इस संसारमें मनुष्यकी आराधनाके निमित्त यातो
विष्णु भगवानही हैं और या शिव, मित्रताके अर्थ यातो
राजाही है या यति, निवास के लिये यातो नगरही है
या वन, और विलासके हेतु यातो सुंदरस्त्रीही है और
या पर्वतकी गुफा ॥ ६९ ॥

भावार्थ

जैसे प्रवृत्ति मार्ग में गमन करनेवालेके इष्टदेव विष्णु,
मित्र राजा, निवास नगर, और स्त्री सुंदररूपवती होती
हैं, वैसेही निवृत्ति मार्ग में गमन करनेवाले के इष्टदेव
शिव, मित्र यति, निवास वन, और भार्या पर्वतकी कंदरा
समझना चाहिये ॥ ७० ॥

A wise man should worship either Vishnu or
Shiva ; make friends with a king or a hermit ; in-
habit a town or a forest ; and seek the company of a
handsome wife or a mountain den.

PURPORT. A man should either enjoy the
world or give it up altogether. In the former case,
he should worship Vishnu, befriend a king, inhabit a
town, and marry a handsome woman ; whereas in
the latter, he should worship Śiva, befriend a hermit
retire to forest, and live in a mountain cave.

Or—“एको नेता क्षत्रियो वा द्विजेवा एका भार्या वंशजा वा प्रियावा ।
एका विद्याऽध्यात्मिकी वा त्रयी वा एकमित्रं भूपतिर्वा यतिर्वा ॥”
(सरस्वतीकण्ठाभरणम् । २ परिच्छेदः)

Mark that the 4th charana of this verse exactly corresponds with
the 2nd charana of our text.

नम्रत्वेनोन्नमन्तः परगुणकथनैः स्वान्गुणा
 न्ख्यापयन्तः, स्वार्थान्सम्पादयन्तो वितत
 पृथुतरारम्भयत्नाः परार्थे । क्षान्त्यैवाऽक्षेपरु
 क्षाक्षरसुखरसुखान्दुर्मुखान्दूषयन्तः, सन्तः सा-
 श्र्वर्यचर्यां जगति बहुमताः कन्य नाभ्यर्च
 नीयाः ॥ ७० ॥

नम्रतासे उन्नतहोने वाले, परपुरुषों के गुणानुवादसे
 निजगुणकी प्रसिद्धि करने वाले, परहितसाधनमें दत्तचि-
 त्तहोकर स्वार्थ संपादन करने वाले, निदायुक्त कुवचन
 बोधनेवाले दुष्ट पुरुषों के सुखको अपनी असाधारण
 क्षान्तिसे कलंकित करने वाले, आश्चर्यजनक आचरणोंसे
 विभूषित और जगत्के माननीय सन्तजन किसमनुष्यके
 पूजन योग्य नहीं होते ? ॥ ७० ॥

Where are they who do not worship the won-
 derful virtues of the good that prove their greatness
 by humility, disclose their merits by dwelling at
 large upon the qualifications of others, achieve their
 ends by helping the undertakings of their fellowmen,
 and throw back the blame entirely upon the shoul-
 ders of their detracting enemies with a patient heart?

Quoted approximately in the *Sanskrit* (सुभाषितावली) :
 No. 292.

CS—(a) "सौजन्यमृतेतिवचः परहितमारब्धवीर्यता
 वाचालः परवने निजगुणलोपे च नोन्नतः
 आपत्तप्यनिदुर्बलनिवचः सेस्त्वनुत्तेकिनो
 नामुत्तमलक्ष्मिनिगदविम्व्यादावताः सम्मनाः ॥ "

(सुभाषितरत्ननाडागरे ७१।२१)

For the first line CS—"गुणान्दूषयन्तो न निर्दुर्बलः प्रयाति देशान्-
 दग्धं दुर्जनः" ७ (दोषनिन्दामये चन्द्रमन्ववति १ सर्गे)

For the 3rd line of the stanza CS—"In taking revenge, a man is
 but even with his enemy: but in passing it over, he is superior: for it
 is a victor's part to pardon."

भवन्ति नम्रा स्तरवः फलोद्गमे, नवाम्बुभि
भूरि विलम्बिनो घनाः । अनुद्धताः सत्पुरुषाः
समृद्धिभिः, स्वभाव एवैष परोपकारिणाम् ॥ ७१ ॥

जैसे फल आने के समय वृक्षनीचे की ओर झुकजाते हैं, और वर्षाके जलसे भरे हुए नवीन मेघभी पृथ्वीपर झूमने लगते हैं वैसे ही सत्पुरुषभी समृद्धि के समय नम्रताही प्रगट करते हैं। इससे प्रत्यक्ष है कि नम्रता धारण करना परोपकारी जनों का स्वाभाविक लक्षण है ॥ ७१ ॥

As trees bend downwards at fruiting season, and new clouds lower to earth when carrying rain, so good men, instead of being proud of their affluence, naturally become meek and humble in prosperity. Humility is quite natural with the benevolent.

"The identical stanza occurs in the *Bakuntalā* (शकुन्तला)"
(K. T. Telang.)

Cf.—(a) "अप्यनावर्जिताः स्वेन फलभारेण संनताः ।

अर्भकैरपि गृह्यन्ते साधुसंतानशाखिनः ॥ २ ॥"

(वेङ्कटनाथस्य सुभाषितनीवी)

(b) फलसंपत्तीअ समोणाआई तुङ्गई फलविपत्तीए ।

(ल्या) (यवतानि) (नि) (ल्या)

दिअआइ सुगुरिसाणं महातरुणं व सिहरई ॥ ८२ ॥

(हृदयानि) (रुषाणि) (णा मिव) (शिखराणि)

(सातवाहनस्य गाथासप्तशती ३ शतकम्)

श्रोत्रं श्रुतेनैव न कुण्डलेन, दानेन पाणिर्न तु
कंकणेन । विभाति कायः करुणापराणां,
परोपकारैर्न तु चन्दनेन ॥ ७२ ॥

करुणापरायण सत्पुरुषोंके कानोंकी शोभा शान्त्र
श्रवण करने से होती है कुंडल धारण करनेसे नहीं होती,
हाथोंकी शोभा दान देनेसे होती है कंकन पहननेसे नहीं
होती, और इसही प्रकार उनके देहकी शोभाभी परोप-
कारकरने से होती है चंदनादि के लेपकरनेसे नहीं
होती ॥ ७२ ॥

The body of those who are bent on sympathising with the misery of others is rendered beautiful by the performance of good to others and not by the application of sandal powder; the ears by hearing the Śāstras and not by the wearing of rings; and the hands by giving in charity to the needy and not by adorning them with a pair of bracelets.

Cf.—“ परोपकाराय फलन्ति वृत्ताः
परोपकाराय वहन्ति नयः ।
परोपकाराय दुहन्ति गवः
परोपकारार्थमिदं शरीरम् ”

(सुभाषितरत्नभाण्डगारः १०८।११)

पापा निवारयति योजयते हिताय, गुह्यानि
गूहति गुणान्प्रकटी करोति । आपद्रुतं च
न जहाति ददाति काले, सन्मित्रलक्षणमिदं
प्रवदन्ति सन्तः ॥ ७३ ॥

अपने मित्र को पाप कर्मसे बचाना, उसके हितयुक्त
काममें नियुक्तकरना, उसकी गुह्य बातों (अत्रगुणों) को
गुप्त रखना, उसके गुणों को प्रगट करना और आपत्ति
काल में उसका परित्याग न करके यथोचित सहाय देना,
ये सब सत्पुरुषों के कहे हुए सन्मित्र के लक्षण हैं ॥ ७३ ॥

To keep off sin, to direct towards good, to con-
ceal weaknesses, to proclaim merits, to help in adver-
sity, and to give pecuniary assistance when neces-
sary are the characteristic marks of a true and sin-
cere friend as mentioned by the wise.

The stanza is also found in some copies of the
Hitopadeśa (हितोपदेश)

(f.—(a) "दूरी करोति कुमतिं विमली करोति
चतुर्धनं मये बुद्धिं करोति ।
भूतेषु किंच कर्णं बहुलाकरोति
संगः सतां किमुन मङ्गलं मातनोति" (रसगङ्गाधरे)

(b)—"Of all felicities the most charming is that of firm and
gentle friendship. It sweetens all our cares, dispels our sorrows, and
counsels us in all extremities. . . . " (Seneca.)

(c)—"To assist a fallen friend is instinctive with noble natures. "
(Beattie).

पद्माकरं दिनकरो विकची करोति, चन्द्रो
विकाशयति कैरवचक्रवालम् । नाभ्यर्थितो
जलधरोऽपि जलं ददाति, सन्तः स्वयं परहितेषु
कृताभियोगाः ॥ ७४ ॥

जैसे सूर्य कमल को खिलाता है, चंद्रमा कुमुद समूह
को विकसित करता है और बिनायाचना किए ही मेघ-
पृथ्वीपर जल की वर्षा करते हैं वैसे ही सन्तजन भी परो-
पकार करने के लिए स्वयमेव कटिबद्ध रहते हैं ॥ ७४ ॥

As the sun expands the petals of the lotus flowers, the moon blossoms the night lilies, and the rain cloud waters the whole world, all out of their own free will, so good men naturally help the interests of others without the slightest request being ever made to their liberal hearts.

Cf.—(a) "As the sun does not wait for prayers and incantations to be induced to rise, but immediately shines, and is saluted by all; so do you also not wait for clappings of hands and shout and praise to be induced to do good, but be a doer of good voluntarily, and you will be believed as much as the sun. "
(Epictetus)

(b) "सूर्यः खलु हिताचरणैरमन्दमानन्दयत्नविरहितलोकं मनुक्तं एव।
आराधितः कथय केन कौं रुदरे—स्मिन् विकासयति
कैरविणीकुलानि । ७३ ।" (भाविनीविलासे अन्योक्तयुद्धासे) .

एके सत्पुरुषाः परार्थघटकाः स्वार्थं परित्य-
ज्य ये, सामान्यास्तु परार्थं मुद्यमभूतः स्वा-
र्थाविरोधेन ये । तेऽमी मानुषराक्षसाः पर-
हितं स्वार्थाय विघ्नन्ति ये, ये निघ्नन्ति निर-
र्थकं परहितं तेके न जानीमहे ॥ ७५ ॥

जो मनुष्य स्वार्थका परित्याग करके परहित करते हैं वह निस्संदेह सत्पुरुष हैं, जो स्वार्थ की हानि न होने पर ही परोपकार कर सकते हैं वह साधारण पुरुष हैं और जो स्वार्थ के निमित्त परहित में विघ्न डालते हैं वह मनुष्यरूपी राक्षस हैं । परंतु जो मनुष्य निरर्थक ही पर-
हित में हानि पहुँचाते हैं उनकी गणना किस श्रेणी में होना चाहिए सो हम नहीं कह सकते ॥ ७५ ॥

Virtuous persons sacrifice their own interests for the good of others ; whereas ordinary men are inclined to benevolent acts when they do not clash their personal good. Wicked persons (literally, human demons) ruin the prospects of others in the hope of selfinterest ; but what are they who trouble others without any advantage to themselves is not known to me.

Quoted under (भृशहृति) in the (शार्ङ्गधरपद्धति) at No. 465.

Cf—(a) "To do an ill action is base ; to do a good one which involves you in no danger, is nothing more than common ; but it is the property of a truly good man to do great and good things though he risks every thing by it." (Maurisius).

(b) "सो जग जगमड सो गुणमन्तड जे कर परबमकार हसन्तड । जो पुण परबमकार विरुद्ध तासु जणाणि किण थकइ वझइ । १६६ ।" (माक-
सर्पिगलसूत्रे २ परिच्छेदे)

(c) "परार्थप्रतिपन्नाहि नेक्षन्ते स्वार्थं मुत्तमाः । ९२ ।" (कथासरि-
त्सागरे पंचलंबके २ तरंगे)

(d) "Self-sacrifice for the sake of others is always divine." (Pomponia).

क्षीरेणात्मगतोदकाय हि गुणा दत्ताः पुरातेऽ
खिलाः, क्षीरे ताप मवेक्ष्य तेन पयसा स्वात्मा
कृशानौ हुतः । गन्तुं पावक मुन्यन स्तदभव
दृष्ट्वा तु मित्रापदं, युक्तं तेन जलेन शाम्यति
सतां मैत्री पुनस्त्वीदृशी ॥ ७६ ॥

पानी के दुग्धमें मिलते ही दुग्ध ने अपने सब गुण
पानी को दे दिये । इस ही हेतु दुग्ध का संताप देख
कर पानीभी अपनी आत्मा को अभिमें हवन करने लगा।
निज मित्र जलकी यह विपत्तिदेख दुग्ध मनमल्लीन
हुवा और अभि में पड़कर आत्मनाश करने लगा । इस
उफनते हुए दुग्धकी फिर उसही जलके प्रोक्षण से शान्ति
हुई । सखुरुषों की मित्रता ऐसी ही होती है ॥ ७६ ॥

When water was mixed with milk, the latter gave all its qualities to it. Consequently when water saw the distress of milk it began to burn itself. The sight of its friend's calamity much agitated milk and it went out of the pot to destroy itself on the burning embers. At this stage water came to its help and the milk soon became calm and cool. The friendship of the good is just like it.

For the general drift of the stanza, compare the noble lines of Dryden:

I had a friend that lov'd me ;
I was his soul ; he liv'd not but in me ;
We were so close within each other's breasts,
The rivets were not found that joined us fast.
That does not reach us yet : we were so mix'd,
As meeting streams ; both to ourselves were lost.
We were one mass, we could not give or take,
But from the same ; for he was I ; I He."

(John Dryden).

इतः स्वपिति केशवःकुलमित स्तदीय द्विषा-
मितश्च शरणार्थिनः शिखरिणां गणाः शेरते ।
इतोऽपि बडवानलः सहसमस्त संवर्तकै-
रहो विततमूर्जितं भरसहं च सिन्धोर्वपुः॥७७॥

अहो ! समुद्रकी सहनशीलता और उदारताभी कैसी
आश्चर्यजनक और विचित्र है कि जिसके अन्तर्गन
एक स्थानमें शेषशायी विष्णु भगवान् शयन करते हैं
और दूसरे में उनके शत्रुगण दानवों का परिवार
वर्तमान है । यहाँपर इंद्रवज्रसे पक्षच्छेदन होनेके भयसे
शरणआए हुए पर्वत शयन करतेहैं और वहाँ पर प्रलयो-
त्पादक अभिसमूह के सहित बडवानल विद्यमानहैं ७७
भावार्थ

महाजन सबके आश्रयभूत होतेहैं ।

The vastness, strength, and power of endurance
of the ocean are truly wonderful as evidenced
by the following fact: Here in one place, sleeps into its
bosom the god *keshava*, and there in another are seen
the entire family of the demons, the hereditary enemies
of His race ; here under its hospitable roof are lying
the refugee mountains who have sought its shelter
from the fear of Indra's thunderbolt, and there again
we find the *Badari* fire together with *Sambartaka*,
the fires of universal destruction.

PURPORT

The great and good shelter all.

Quoted under Bhartrihari (भरहरि) in the *Sārngadhara-paddhati*
(शार्ङ्गधरपद्धति । १०९३) and anonymously in the *Subhāshitāvalī*
(सुभाषितावलि । ८८६). The verse is also found in the सरस्वतीकंठा-
भरण (चतुर्थपरिच्छेदः)

Cf.—मैनाकादिभिर्महिर्भिमघवतः संव्रस्य यत्रास्यते

चण्डार्चिर्भगवानुदेति च यतो यत्रास्तमभ्येति च ।

ज्ञेते क्वापि निलीय यस्य जगतां कुक्ष्येकदेशे पति-

गाम्भीर्याश्रयमस्य कस्तुलयितुं वारानिघेर्हति ” (सुभाषितावलिः)

तृष्णां छिन्धि भजक्षमां जहि मदं पापेरति
 मा कृथाः, सत्यं ब्रूह्यनुयाहि साधुपदवीं सेवस्व
 विद्वज्जनान् । मान्यान्मानय विद्विषोऽप्यनु-
 नय प्रच्छादय स्वान्गुणा, कीर्तिं पालय
 दुःखिते कुरु दया मेतत्सतां लक्षणम् ॥ ७८ ॥

तृष्णाका छेदन कर, क्षमा का अवलंबनकर, अभिमान
 का त्यागकर, पापकर्ममें प्रीति मतरख, सत्यका भाषण
 कर, साधुजनों का अनुसरण कर, पंडितों की सेवाकर,
 मान्यजनों का समादर कर, शत्रुगणों कोभी प्रसन्न कर
 निजगुणों की प्रशस्ति मतकर, सुयशका पालनकर और
 दीन दुःखित मनुष्यों पर दयाकर । ये सब सत्पुरुषोंके
 लक्षणहैं ॥ ७८ ॥

To curtail the desires, to be forgiving to the fault-
 ty, to give up conceit, to dislike crime, to tell the
 truth, to walk on the right path, to serve the learned,
 to respect the honourable, to please even the
 enemies, to conceal one's merits, to be careful of fame,
 and to sympathise with the miserable, are the charac-
 teristic qualities of the good.

Cf.—साधु वही जिनके क्षमा, दया कीर्ति सत प्रीति ।

मान पाप तृष्णा रहित, विद्यारसिक मुनीति ॥

(रसिक कवि)

मनसि वचसि काये पुण्यपीयूष पूर्ण, त्रिभुवन
मुपकारश्रेणिभिः पूरयन्तः । परगुणपरमाणू
न्पर्वतीकृत्य नित्यं, निजहृदि विकसन्तः
सन्ति सन्तः कियन्तः ॥ ७९ ॥

मनसे वचनसे और कायासे सदा अमृतवर्षाकरनेवाले,
लगातारउपकारसे त्रिभुवनको पूर्णकरनेवाले, और पर-
माणु मात्र दूसरे के गुणों को पर्वताकार विस्तृतमानकर
शुद्धान्तःकरणसे प्रफुल्लित होनेवाले संत जन इस संसार
में बिरले ही होते हैं ॥ ७९ ॥

There are only a few of such good persons as
being full of the nectar of virtue can be equally candid
in their hearts, words, and deeds ; can please the
three worlds by doing incessant good to others ;
and can, by extolling a particle of meritorious quali-
fications in their fellowmen, feel a consummate
amount of happiness in their heart of hearts.

cf. (a) " वदने प्रसादसदनं सद्यः हृदये सुधामुचो वाचः ।

कारणं परोपकरणं येषां केषां न ते वंथाः " (सुभाषितरत्नभाण्डागारः
७९ । ९०)

(b) " भुवनान्युपकाराणां श्रेणिभिः प्रीणयन्ति ते " २८ (श्रीकृष्ण कवेः
मन्दारमन्दचम्पूः)

(c) " यथाचित्तं तथा वाचो यथा वाचस्तथा क्रियाः ।

चित्ते वाचि क्रियायां च साधूनामेकरूपता " (सुभाषित रत्नभा-
ण्डागारः ६९ । ३७)

किं तेन हेम गिरिणा रजताद्रिणा वा, यत्राश्रि-
ताश्च तरवस्तारवस्त एव । मन्यामहे मलया
मेव यदाश्रयेण, कंकोलनिम्बकुटजान्यपि
चन्दनानि ॥ ८० ॥

सुमेरु के सुवर्ण रूप और कैलासके रजतमय होनेसे
संसार को किसी प्रकारका लाभ नहीं, क्योंकि इनके ऊपर
उगने वाले वृक्ष अन्यान्यवृक्षों के समान ही बने रहते हैं। हमारी
समझमें तो मलयाचल ही धन्य है कि जिसके आश्रयसे
कंकोल निम्ब (नीम) और कुटज जैसे कटुवृक्ष भी चंदनतरु
हो जाते हैं ॥ ८० ॥

What advantage is there in the existence of
either the *Sumeru* (the golden mountain) or the
kailāsa (the silver mountain) if trees growing on
them are in no way superior to their classes found
all over the earth ? We, therefore, esteem the *Malaya*
to be the best mountain in the world because it has
the power and goodness to change even the bitterest
trees of *Kunkola*, *Neem*, and *Kutaja* into those of the
fragrant sandal.

This stanza which is quoted anonymously in the *Sārngadhara-
paddhati* (शाङ्गधरपद्धति । १०६७) and the *Subhāshitāvalī* (सुभाषिता-
वलि । १००६) forms the 12th shloka of Tṛtīyabhāṭṭa's *Nītiśaṭaka*
(वेतालमट्ट कृतनीति प्रदीप) .

cf (a) “ आत्मार्थं जीवलोकेऽस्मिन्कोन जीवति मानवः ।

परं परोपकारार्थं यो जीवति स जीवति ॥ ” (सुभाषितरत्नमाण्डागारः १०८१६)

(b) “ रागिणि नलिने लक्ष्मीं दिवसो निदधाति दिनकरप्रभवाम् ।

अनपेक्षितगुणदोषः परोपकारः सतां व्यसनम् ” (हर्षचरितस्य पंचमोहासे) .

(c) श्रीमन्नडाचलमण्डसेलशिखरप्रान्ताटवीसंस्थिताः

पाटीरानिम्बान्ति शालमलिमुखा निःसारभूमीरुहाः १४ ” (मधुसूदनक-

वेरन्यापदेशशतके)

(d) Al-o the 48th stanza of the *Annyāpadeśaśataka*.

रत्नैर्महाहै स्तुतुषु न देवा, न भेजिरे भमिवि-
षेण भीतिम् । सुधां विना न प्रययुर्विरामं,
न निश्चितार्था द्विरमन्ति धीराः ॥ ८१ ॥

समुद्र मथन करने के समय देवता नानाप्रकारके अमूल्यरत्नोंका लाभ होजाने से संतुष्ट न हुए और न वे तक्षक की भयानक विषज्वालासे ही भयभीत हुए परंतु जब तक उनको अमृतकी प्राप्ति नहुई तब तक आविचल परिश्रम करते रहे और उन्होंने कुछभी विश्राम नालिया । इसही प्रकार धैर्यवान् मनुष्यभी अपने विचारे हुए कार्यको संपूर्ण किए बिना कदापि नहीं रहते ॥ ८१ ॥

At the time of churning the curd ocean the celestial beings were not satisfied merely with the possession of the precious jewels, but they continued in their difficult task without entertaining the least fear from the deadly poison of Bāsuki till they obtained the desired nectar. Resolute persons can never stop from their undertakings till they achieve their desired ends.

For the point of the stanza cf.—

- (a) “आरब्धे ह्यसमाप्ते कार्ये शिथिलीभवन्ति किं बुधियः ११५”
(कथासरित्सागरेशशाङ्खवतीलंके १५ तरंगे)
- (b) “आसिद्धार्था निवर्तते नहि धीराः कृतोद्यमाः” ११४ (कथा. स.
सा. चतुर्दशिक लंके ३ तरंगे)
- (c) आरब्धा ह्यसमाप्तेव किं धीरैः स्तब्धयते क्रिया । २३४”
(कथास. स. नरवाहनदत्तजननलंके २ तरंगे).

क्वचिद्धूमौ शायी क्वचिदपि च पर्यंकशयनः,
क्वचिच्छाकाहारी क्वचिदपि च शाल्योदन
रुचिः । क्वचित्कन्थाधारी क्वचिदपि च दिव्या
म्बरधरो, मनस्वी कायार्थी न गणयति दुःखं
न च सुखम् ॥ ८२ ॥

निजकार्यके सिद्ध करनेमें कटिबद्ध हुए मनुष्य कभी
तो भूमिशयन और कभी पर्यङ्कशयन, कभी शाक
पातका आहार और कभी दालभातका उत्तम भोजन,
कभी फटी पुरानी कंथा और कभी सुंदरसुंदर वस्त्र
अंगीकार करते हुए दुःख और सुख की ओर तनिकभी
ध्यान नहीं देते ॥ ८२ ॥

Sleeping sometimes on the bare earth and some-
times on a luxurious sofa, sometimes living on the
poor vegetables and sometimes feasting on the delici-
ous table of rice and other dainties, sometimes cover-
ing the body with worn out rags and sometimes adorn-
ing it with a costly apparel, a wise and strong mind-
ed man pays but little heed to the miseries and plea-
sures of the world when he is bent on accomplishing
his heart's end

Quoted anonymously in the *Buddhistkalī* (सुभाषितावलि)

at No 2940.

Cf—(a) "विविक्रमोद्भूतपिबाम्नोऽसौ रुक्मरुद्रेति सर्वे द्रुसिहः ।
नीचैर्नीचै रतिनीचनीचैः सर्वे रुपायैः फलेभ्य साध्यम्" ५
(घटकर्पूरस्य नीतिसारे)

(b) "अपमानं पुरस्कृत्य माने कृत्वा च वृद्धतः ।
स्वकार्ये साधये धीमान् कर्मिर्धृष्टो हि मूर्खता"

(सुभाषितरत्नमाण्डागारे २५८ । ३०८)

The verse 4028 as given below is ascribed to मर्दिहारे in the
शाङ्गधरपद्धति.

"क्वचित्कन्थाधारी क्वचिदपि च दिव्याम्बरधरः ।
क्वचिद्धूमौ शय्या क्वचिदपि च पर्यंक शयनः ।
क्वचिच्छाकाहारी क्वचिदपि च भिक्षाशयन-
महात्मा योगज्ञो न गणयति दुःखं न च सुखम् ॥"

ऐश्वर्यस्य विभूषणं सुजनता शौर्यस्य वाक्सं-
यमो, ज्ञानस्योपशमः श्रुतस्य विनयो वित्तस्य
पात्रेव्ययः । अक्रोध स्तपसः क्षमा प्रभवितु-
र्धर्मस्य निर्व्याजता, सर्वेषामपि सर्वकारण-
मिदं शीलं परं भूषणम् ॥ ८३ ॥

ऐश्वर्यका आभूषणं सज्जनता, सुरवीरताका वाक्सं-
यम, ज्ञानका शान्ति भाव, शास्त्रका विनय, धनका
पात्र दान, तपका भूषण क्रोधका नहोना, सामर्थ्यवानका
क्षमा, और धर्मका भूषण निष्कापट्य है । परंतु सुशील
सब मनुष्यों के लिए समस्त आभरणों का मूलकारण
और उत्तमोत्तम आभूषण है ॥ ८३ ॥

The value of prosperity is much increased by
gentlemanliness, that of personal valour by proper
control of speech, that of knowledge by calmness, that
of learning by humility, that of wealth by due cha-
rity, that of religious devotions by calmness (lit. ab-
sence of anger), that of power by forgiveness, and
that of virtue by candour and sincerity of heart ;
but good conduct is the best ornament for all, because
it heightens the worth of all the aforesaid merits.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No. 8054.
It also stands in the *Sūktāvalī* (सुक्तावलि) 19.

Cf—(a) “ वचो हि सत्यं परमं विभूषणं गजाङ्गनायाः कृशता कटौ तथा ।
द्विजस्य विधैवपुन स्तथा क्षमा शीलं हि सर्वस्य नरस्य भूषणम् ॥ ”

(सुभाषितरत्नभांडागारः)

(b)—“ किं भूषणाद्भूषणमस्ति शीलम् ८ ”

(शंकराचार्यकृतप्रश्नोत्तरमालायाम्)

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु,
लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ।
अद्यैव वा मरणमस्तु युगान्तरेवा, न्याय्या
तपथः प्रविचलन्ति पदं न धीराः ॥ ८४ ॥

नीतिधुरंधर मनुष्य चाहे निंदा करें चाहे स्तुति, लक्ष्मी
आवे अथवा जाय, मृत्यु चाहे आजही होजाय या युगा
न्तर में हो, धैर्यवान् मनुष्य न्यायमार्गसे इधर उधर एक
पदभी कदापि नहीं होसकते ॥ ८४ ॥

No matter, whether the wise (or the moralists
and politicians) may hate or praise, the goddess of
wealth may come or go as she pleases, and death
may happen either today or as far off as in remote
ages. the good, intelligent and resolute persons can
never deviate a step from the path of right they have
chosen for themselves.

Quoted under *Bhartrihari* (भट्टहरि) in the *Śārngadhara-paddhati*
(शाङ्गधरपद्धति । २२५), and anonymously in the *Subhāshitāvalī*
(सुभाषितावलि । २७८).

Cf. (a)—“चलन्ति गिरयः कामं युगान्तपवनाहताः ।

कृच्छ्रेऽपि न चलत्येव धीराणां निश्चलमनः ॥ ”

(सुभाषितरत्नमांडागारः ११२ । २)

(b)—“त्वजन्त्युत्तमसत्त्वा हि प्राणानपि न सत्यम् ” ४२

(कयासरित्सागरे शृङ्गाद्वतीलंबके २५ तरे)

(c)—“अपि स्फुटति विन्व्याद्धौ वाति वा मल्लयानिले ।

शुक्लाद्यानुगो मार्गः परित्याज्यो न धीमता ” (योगवासिष्ठे).

भग्नशस्य करण्डपीडिततनोर्लानेन्द्रियस्य
क्षुधा, कृत्वाऽऽबुधिवरं स्वयं निपतितो नक्तं
मुखे भोगिनः । तृप्तस्तत्पिशितेन सत्वरम-
सौ तेनैव यातः पथा, लोकाः पश्यत देव मेवहि
नृणां वृद्धौ क्षये कारणम् ॥ ८५ ॥

जीवन से निराश, पिटारि में बंद हुवा और शिथिल
शरीरवाला सर्प जब क्षुधासे अत्यंत व्याकुल हो रहा था
तब रात्रिके समय एक नूदा (मूषक) किसी खाद्य-
पदार्थ की आशंका से पिटारी छेद करके उसके भीतर
गया और जातेही उस सर्पका प्रास बना कि जिसकी
क्षुधा निवृत्त हुई और वह उसही मार्गसे शिथि बाहिर
निकल कर स्वतंत्रभी होगया । इसलिए हेमनुज्यो !
तुमको उचित है कि अपनी वृद्धि और क्षयका कारण
एकमात्र देवही को समझते रहो ॥ ८५ ॥

One night a mouse cut out a hole into a bun-
ho basket, and thus entering into its interior,
it became the morsel of a hungry serpent that
had long been imprisoned there, and consequent-
ly deprived of all power and hope of further life ;
but having appeased its hunger by the flesh of
the mouse God had sent it, it now came out of its
prison by the same path and became a free creature.
Here you see that fate and fate alone is the real cause
of good and evil to all men.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि),
at No. 3143.

Cf. — “अमर्दमर्दं न । विधिलिखितमुन्मूलयति कः” (क्या सरित्सागरे)

In the *Bhartriharinirveda* (भर्तृहरिनिर्वेद) the hero (i. e. भर्तृहरि)
is made to say : “भवितव्यता भगवती वस्तुप्रियमभियं वापि ।

घटयितुं मयविघटयितुं प्रभवति पुरुषस्य कोदोपः ”

(भर्तृहरिनिर्वेदम्)

आलस्यं हि मनुष्याणां, शरीरस्थो महा
त्रिपुः । वास्त्युद्यमसमो बन्धुः, कुर्वाणो नाव-
सीदति ॥ ८६ ॥

आलस्य, मनुष्योंके शरीरमें बैठा हुआ बड़ा भारी
शत्रु है और उद्यम उनका हितसाधन करने वाला अस-
मान्य बंधु है । उद्यमकरके कभी पछताना नहीं पड़ता ८६

भावार्थ

आलस्य अत्यन्त हानिकारक और उद्यम सर्वोत्तम
सहायक है ॥

There can be no shadow of doubt that idleness
is the greatest enemy of mankind, sitting within
their own bodies. Industry is man's matchless friend,
as no one can ever have the least cause for repent-
ance and misery by being active or industrious.

PURPORT.

To be idle is to be one's own enemy but to be
active is equivalent to the possession of the best of
friends.

For the point of the stanza compare the well-known English
proverb—

"God helps those who help themselves."

Though at first sight this will not appear an exact parallel to
the text, yet a little reflection will convince a thoughtful reader
of the precise similarity of the powerful thought of the above adage
which lays it down that to be active is to secure the help of God, the
best of friends.

छिन्नोऽपि रोहति तरुः, क्षीणोऽप्युपचीयते
पुनश्चन्द्रः । इति विमृशन्तः सन्तः, सन्तप्य
न्ते न ते विपदा ॥ ८७ ॥

कटा हुआ वृक्ष फिरभी हराभरा होजाता है और
क्षीण हुआ कलाहीन चंद्रमाभी फिर वृद्धिको प्राप्तहोताहै।
यह विचार करके सत्पुरुष अपनी विपत्तिसे दुःखित नहीं
होते ॥ ८७ ॥

When beset with difficulties the virtuous can
pass them over with great patience without the least
disturbance in their hearts ; because, they are consci-
ous of the fact that a plant by being pruned is sure
to grow up again with renewed vigour, and the cres-
cent moon is certain to develop into her full splend-
our and glory.

Cf.—(a) " We must not despair in sorrow, because it is only a
prediction and an assurance that brighter days await us."

(Reynold's Loves of the Harein Vol. II).

(b) " आपत्सु च न मुह्यन्ति नराः पण्डितबुद्धयः " (विदुर्जीतिः)

(c) " What jars the thoughtless world today,

And drapes the land tomorrow,

May be Gods' own paternal way

Of blessing all tomorrow." (Whittier)

नेता यस्य बृहस्पतिः प्रहरणं वज्रं सुराः सैनिकाः, स्वर्गोदुर्गं मनुग्रहः किल हरे रैरावतो वारणः । इत्यैश्वर्यवलान्वितोऽपि बलभिद्भग्नः परैः संगरे, तद्युक्तं ननु देव मेव शरणं धिग्धिग्वृथा पौरुषम् ॥ ८८ ॥

बृहस्पति के समान गुरु (मंत्री), वज्रके समान आयुध, देवताओंके समान योद्धा, स्वर्गके समान दुर्ग, विष्णुके समान अनुग्राहक, और ऐरावतके समान जिसके वाहन है वह अनुपम ऐश्वर्य का स्वामी इंद्रभी जब संग्राममें शत्रुओं से पराजित होचुकाहै तो मनुष्यों का वृथा पौरुष तो सर्वथा धिकारयुक्त है । इस दशामें देवही सशका शरण है ॥ ८८ ॥

When we see that Indra, the lord of gods and the special favourite of Hari, who was so fortunate as to have Mercury for his prime minister (lit. leader), lightning for his weapon, the celestial beings for his army, the heavens for his citadel, and Airāvat for his elephant, was even defeated in battle by his enemies, the demons, it is proper for us to have full reliance on Fate, and relinquish the fruitless trust in our individual efforts.

This stanza which is, according to Dr. Peterson and Pandit Durga Prasad, also found in the *Atmānubhāvanakīrtan* (आत्मानुशासनकाव्य) is quoted anonymously in the *Sekhānīkāra*, at No. 3151.

Or (a)—“पाण्डुर्वसहि जन्म करीजे संपन्न अखिष घम्मक दीजे ।
सा द बुद्धिद्विर संकट पावा देवक लेखिय केण मिटावा १०२

(प्राकृतपिंगलसूत्रे २ परिच्छेदे)

(b)—“When we reckon without Providence, we often have to reckon twice. We should trust every thing to Providence.”

(Madame De Senigne).

कर्मायत्तं फलं पुंसां, बुद्धिः कर्मानुसारिणी ।
तथा ऽपि सुधिया भाव्यं, सुविचार्यैव
कुर्वता ॥ ८९ ॥

यद्यपि यह सत्य है कि मनुष्य जैसा कर्म करता है
वैसाही फलपाताहै और मनुष्यों की बुद्धि भी उत्तमा-
धम कर्मानुसारही उत्तमाधम होतीहै तथापि मतिमानों
को उचितहै कि जो कार्य करें वह पूर्ण विचारके साथही
करें ॥ ८९ ॥

Although the result of his actions is in accord-
ance with his *Karma* or previous destiny, and the
circuit of his intelligence is also defined by same, a
wise man should still undertake to do a thing after
careful consideration.

For the first *charana* of the stanza, Cf.—

“इह वा पूर्वभवे वा स्वकर्मणैर्वाजितं फलं यद्यत् ।

शुभमशुभं वा तत्तद्भोगोऽप्यप्राप्यितो भवति ७२ ॥” (प्रबोधसुधाकरे).

For the point of the stanza, Cf.—

“रसिक कार्यं भलं होय लघु, चाहे होय महान् ।

पण्डित पूर्ण विचार कर, करत सदा घीमान् ॥” (रसिक कवि)

खल्वाटो दिवसेश्वरस्य किरणैः सन्तापितो
मस्तके, वाञ्छन्देशमनातपं विधिवशात्ताल-
स्य मूलंगतः । तत्राप्यस्य महाफलेन पतता
भग्नं सशब्दं शिरः, प्रायो गच्छति यत्रभाग्य
रहितस्तत्रैव यान्त्यापदः ॥ ९० ॥

सूर्य की किरणोंसे पीड़ित होकर एक खल्वाट (गंजे सरका मनुष्य) सूर्यके आतपसे रहित शीतल स्थान की ढूँढ़ता २ दैवयोगसे एक तालवृक्षके नीचे जा निकला, परंतु वहाँ परभी उसके भाग्य में सुख नथा, क्योंकि उसके यहाँ पहुँचते ही एकतालफल जोरके साथ उसके मस्तकपर गिरा किजिससे उसका शिर फट गया । इससे प्रत्यक्ष है कि भाग्यहीन मनुष्य जहाँ जाताहै विपत्तिभी प्रायः उसके साथसाथही गमन कियाकरती है ॥ ९० ॥

A baldheaded person being once pained with the scorching rays of the sun betook himself to the foot of a palmyra tree, but unfortunately when he reached its cool shade a big cocoanut fell with a tremendous noise upon him, and thus broke his pate. It is, therefore, generally true that the feet of the unlucky are always dogged by misfortunes.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sūrngadharupadhati* (सार्ङ्गधरपद्धति १ २४३७) and under *Diciro Dvādattya* (दिविरेदेवा-दित्य) in the *Subhāṣitāvalī* (सुभाषितावलि), at No. 3141.

गजभुजङ्गमयो रपि बन्धनं, शशिदिवाकरयो
ग्रहपीडनम् । मतिमतां च विलोक्य दारिद्र्यां,
विधिं रहो बलवानिति मे मतिः ॥ ९१ ॥

हाथी और सर्पका बंधन, चंद्र और सूर्य का ग्रहण,
और मतिमानों का दारिद्र्य देखकर मेरी यह संमति
है कि विधाताकी गतिही सब बातोंमें प्रबलहै ॥ ९१ ॥

Seeing the eclipses of the sun and the moon, the
capture of elephants and snakes, and the poverty of
the wise, I am led to think that the power of fate is
always supreme.

Quoted anonymously in the *Subhāṣitāvalī* (3123) and the
Śārngadharaopabhūti (243). It forms the 4th śloka of Vedaḥbhūta's
Nītipradīpa. (वेतालमट्टकृतनीतिप्रदीप). The stanza is also found in the
Panchatantra (पञ्चतन्त्र 1. 19) and the *Hitopadeśa* 1. 38. (हितोपदेश 1-38)

Cf—(a) जातः सूर्यकुले पिता दक्षरथः क्षीणीभुजामग्रणी
सीता सत्यपरायणा प्रणयिणी यस्यानुजो लक्ष्मणः ।
दोर्दण्डेन समो न चास्ति भुवने प्रत्यक्षविष्णुः स्वयं
रामो येन विडम्बितोऽपिविधिना चान्ये परे का कथा १०”
(हलायुधस्य धर्मविवेके)

(b) “ अवश्यंभाविनो भावा भवन्ति महता मपि ।

नम्रत्वं नीलकण्ठस्य महाहिषायनं हरेः”

(सुभाषितरत्नभाण्डागारे १३६ । २८)

सृजति तावदशेषगुणाकरं, पुरुष रत्न मलङ्क-
रणं भुवः। तदपि तत्क्षणभाङ्गि करोति चे, दहह
कष्टमपण्डितता विधेः ॥ ९२ ॥

बड़े खेदका विषय है कि सारे गुणोंकी खान और पृथ्वी
को शोभा देनेवाले मनुष्यरत्नकी रचना करके भी विधाता
उसकी देहकी क्षणभंगुर बना देता है, इससे निस्संदेह
विधाता की मूर्खताही प्रतीत होती है ॥ ९२ ॥

The ignorance of Bidhi, the Creator, is truly pitiable ; for having created man, the storehouse of all merits and the ornament of the whole terrestrial globe he sadly errs in making his life the most transitory of all.

Quoted anonymously in the *Bārngadharapaddhati* (बाङ्गधरपद्धति १४०००) and under *Phalguṣṭīni* (फलगुहस्तिनी) in the *Subbāskitāvali* (सुभाषितावलि) at No. 3126.

Cf.—“भूमूषण नररत्नकी, रचना कर पुनि मूल ।

वाहि देह भंगुर करत, विधि मूर्खता मूल ” (रसिक कवि).

पत्रं नैव यदा करीरविटपे दोषो वसन्तस्य किं,
नोलूकोऽप्यवलोकते यदि दिवा सूर्यस्य किं
दूषणम्॥धारा नैव पतन्ति चातकमुखे मेघस्य
किं दूषणं, यत्पूर्वं विधिना ललाटलिखितं
तन्मार्जितुं कः क्षमः ॥ ९३ ॥

यदि करीर (कैर) के वृक्ष के पत्र नहीं आते तो इसमें वसन्तका क्या दूषण है ? यदि उलूकको दिनमें नहीं दीखता तो सूर्य नारायणका क्या दोष है ? और यदि चातकके मुखमें जलधारा नहीं गिरती तो इसमें मेघका क्या अपराध है ? इन बातोंसे प्रत्यक्ष है कि विधाता ने जो कुछ ललाटमें लिखदिया है उसे मिटानेको कोई भी समर्थ नहीं होता ॥ ९३ ॥

What fault can justly be attributed to (1) the spring, if the thorny plant of *karīra* is not covered with leaves, or (2) the sun, if the owl is unable to see in broad day light, or (3) the raincloud, if the rain drops do not fall into the mouth of the *Chātaka*? What has been previously written in one's forehead can never be obliterated by his utmost efforts.

For the 1st line, Cf.—“प्रति वसन्तमासे वृद्धिं प्राप्नोति सकलवनराजिः
यत्र करीरे पत्रं तत्किं दोषो वसन्तस्य ।” (सुभाषितावालिः)

For the 2nd line, Cf.—“यस्मिन्नन्धुरहाणि जातमुद्धमेमाणि यस्मिन्धना
नन्दे विंदति चक्रवाकपटली यस्मिन्प्रसन्नादिशः ।
तस्मिन्विश्वविकाशि तेजसि रवौ रष्यत्युलूकोनधे
द्धानिः कैव तदारवेः परमसौ हास्यास्पदं जायते॥
(मधुसूदनस्यान्यापदेशात्तेके)

For the 3rd line, Cf.—“म्लानान्मृमिरुहोऽग्निपित्र परितः शुष्काः स्तवन्ती पुन
धाराभिः परिपूरय प्रतिदिशं संप्रावयोर्वीमिमाम् ।
अमोवाह परं त्वकीर्तितमिदं पानीयपानाशया
स्तोकोऽसौ भवदेकवृत्ति रनिशं यद्वारटील्याकुलः २०
(मधुसूदनकवेरन्यापदेशात्तेके)

For the 4th line, Cf.—“यदैवेन ललाटपट्टलिखितं तत्प्रोणितुं कःक्षमः ॥ ३ ॥
(वेत्तालभट्टस्यनीतिप्रदीपे)

नमस्यामो देवान्ननु हतविधेस्तेऽपि वशगा
विधिर्वन्द्यः सोऽपि प्रतिनियतकर्मैकफलदः ।
फलं कर्मायत्तं किममरणैः किञ्च विधिना
नमस्तत्कर्मभ्यो विधि रपिन येभ्यःप्रभवति ९४

देवतागण यद्यपि हमारे वन्दनीय हैं परंतु वह सब विधिके वशीभूत हैं, विधाताभी केवल प्रारब्धानुसार फल देता है और यह फल मनुष्योंके पूर्व संचित शुभाशुभ कर्मानुसारही शुभाशुभ होते हैं । इसलिए हमको उचित है कि देवता और विधाताको छोड़कर उन कर्मोंकोही प्रणाम करें कि जिनके प्रतिकूल विधाताभी कुछ नहीं कर सकता ॥ ९४ ॥

We bow respectfully to gods, but alas ! they are all subject to *Bidhi* (Fate), who though worthy of worship is competent only to award according to a proclaimed destiny which is again the certain consequence of our own acts done in a series of former existences. We should, therefore, do well to give up our adorations for Gods and Fate, and take ourselves to the worship of our past actions over which Fate herself has not the least control.

Quoted anonymously in the *Sukhāshītāvalī* (सुभाषितावलि । ३०७९) and under भर्तृहरि in the *Bārnagadhurapaddhati* (शार्ङ्गधरपद्धति । १४३६). It also forms the opening stanza of the *Śāntīśatka* (शान्तिशतक).

Cf.—“यत्कर्मविज्जमुत्तं येन पुरा निश्चितं सत्कृतं ।

पूर्वकृतस्य हि शक्त्यो विधिनाऽपि कर्तुं मन्यमानावः ॥ ८० ॥

(कथासरित्सागरे शार्ङ्गकवचोत्तरके १९ तंत्रे)

ब्रह्मायेन कुलालवन्नियमितो ब्रह्माण्ड भाण्डो-
दरे, विष्णुर्येन दशावतारगहने क्षितो महास-
ङ्कटे । रुद्रो येन कपालपाणिपुटके भिक्षाटनं
कारितः, सूर्यो भ्राम्यति नित्यमेवं गगने तस्मै
नमःकर्मणे ॥ ९५ ॥

जिसके प्रभावसे ब्रह्मा इस ब्रह्मांडभाण्डोदरके मध्यमें
कुहलारके समान काम कर रहा है, विष्णु भगवान् मत्स्यादि
दशावतार ग्रहण करनेके महासंकटमें पड़े हुए हैं, रुद्र
कपालपुट हाथमें लिए घरघर भिक्षाटन कर रहे हैं और
सूर्यनारायण नित्यप्रति आकाशमें भ्रमण करते हैं उस
कर्म को हमारा नमस्कार है ॥ ९५ ॥

Now to that *Karma* (Past actions) through
whose influence the Creator (*Brahma* ब्रह्मा) is conti-
nually working like a potter into the interior of the
vessel of the universe, the Protector (*Vishnu* विष्णु)
is thrown into a series of misfortunes by assuming
the wellknown ten incarnations. the Destroyer
(*Shiva* शिव) is made to beg from door to door with
a skull in hand, and the sun is compelled to revolve
incessantly into the sky.

This stanza which stands as the 4th in the *Ashtavatara* (अष्टवतार)
is quoted under मर्दहरि in the *Sārngadhurapaddhati* (शार्ङ्गधरपद्धति),
at No. 486 and anonymously in the *Subhāshitāvalī* (सुभाषितावलि)
at No. 3102.

Cf. "रामो येन विडम्बितो मृदुमयश्चन्द्रः कलंकीकृतः

क्षाराम्बुः सरितापतिश्च नहुषः सर्पः कपाली हरः ।

माण्डव्यो मुनिशूलपीडिततनुर्भिक्षामुजः पाण्डवा

नीतो येन रसातलं वलिरसौ तस्मै नमः कर्मणे" (सुभाषितरत्नभाण्डा-

भारः १४० । १०८)

नैवाकृतिः फलति नैव कुलं न शीलं, विद्याऽपि नैव न च यत्नकृताऽपि सेवा । भाग्यानि पूर्वतपसा खलु सञ्चितानि, काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥ ९६ ॥

शरीरकी सुंदरता, कुल, शील, विद्या और यत्नपूर्वक की हुई सेवा ये कोईभी किसी काम नहीं आते, किंतु अवसर आनेपर पूर्व संचित प्रारब्धही वृक्षादिके समान मनुष्यको नानाप्रकारके फलदेते हैं ॥ ९६ ॥

It is not the result of handsome person, nor that of his noble birth, nor that of his learning, nor that of attentive service of his master, but it is only the necessary consequence of a man's fortune as made up of his past good and virtuous actions that enables him to enjoy the pleasures and happiness of this world.

Quoted under *Aśrughōshu* (अश्वघोष) in the *Sūbhāṣitāvalī* (सुभाषितावलि), at No. 3100.

cf.—(a) “विनाऽपि प्राक्तनं कर्म न दाता कोऽपि कस्यचित्
भाग्यवान्तु रश्नाति पूर्वकर्मतरोः फलम् । १०९ ।”

(कयासरित्सागरे रत्नप्रभादेवको ६ तरंगे)

(b) “भाग्यं फलति सर्वत्र न च विद्या न च पूरुषम् ।
समुद्रमथनाद्धमे हरिर्लक्ष्मी हरो विषम् ॥”

(c) “जन्मान्तरे शुभमयाप्यशुभं यदेव यैरर्जितं स्वपरिणामवशेन कर्म ।
तद्योग्यमेव फलमिष्टमनीप्सितं वा तैः प्राप्यते किमिति श्लोचसि हेतुहीनम्”
(वीरानन्दिप्रणीत चन्द्रप्रभाचरितम् ३ सर्गः)

वने रणे शत्रुजलाग्निमध्ये, महार्णवे पर्वतमस्तके
च । सुप्तं प्रमत्तं विपमस्थितं वा, रक्षन्ति पु-
ण्यानि पुरा कृतानि ॥ ९७ ॥

वन, रण, शत्रु जल, अग्नि और गहन समुद्र के मध्य-
वर्ती, अथवा पर्वत शिखर पर स्थित अथवा सुप्त, वा प्रमत्त
वा संकटस्थ मनुष्य की रक्षा केवल प्राचीन जन्मके
शुभ कर्मों सेही होती है ॥ ९७ ॥

It is only the virtuous actions of his former
lives which protect a man from injury and danger
when he is thrown into the midst of a dense forest, a
raging battle field, a crowd of enemies, a deep ocean,
and a burning fire ; or when he is standing on the
top of a mountain ; or at the time when he is fast
asleep, or drunk, or is placed in a dangerous or
difficult position.

"The idea is that in whatever place and in whatever circumstances
one may be placed, the merit accumulated in a previous birth is always
with its help." (K. T. Telang).

उ०—“ निमग्नस्य पयोराज्ञौ पर्वतात्पतितस्य च ।

तक्षकेनापि दृष्टस्य आयुर्मर्माणि रक्षति ।”

(घटकर्षस्यनीतिसारः २०)

या साधूंश्च खलान्करोति विदुषो मूर्खां
 न्हितान्द्वेपिणः, प्रत्यक्षं कुरुते परोक्षममृतं
 हालाहलं तत्क्षणात् । तामाराधय सत्क्रियां
 भगवतीं भोक्तुं फलं वाञ्छितं, हे साधो व्यसनै
 र्गुणेषु विपुलेष्वास्थावृथा मा कृथाः ॥ ९८ ॥

हे साधुजनो ! यदि आप अपने मनोवांछित फल
 भोगने की इच्छा रखते हो तो अन्यान्य गुण समूहमें
 वृथा आसक्त न होकर केवल सदाचारही की आरा-
 धना करो कि जो दुर्जनों को सज्जन, मूर्खों को पंडित,
 शत्रुओं को मित्र, परोक्ष को प्रत्यक्ष, और हालाहल को
 अमृत बनाने की तात्कालिक सामर्थ्य रखता है ॥ ९८ ॥

Oh ye good ! if you wish to enjoy the pleasures
 and happiness of the world according to your heart's
 desires, then you should give up the vain efforts of
 acquiring all other merits and attributes, but take
 yourselves to the sincere devotion of the goddess of
 good conduct that is powerful enough immediately
 to change the evil into the good, the illiterate into
 the learned, enemies into wellwishers, invisible into
 the visible, and poison into nectar.

Quoted under *Bṛīrardhana* (श्रीवर्धन) in the *Subhāṣitāvalī*
 (सुभाषितावलि), at No. 3074.

Cf.—(a) "The great high road of human welfare lies along the
 old pathway of steady well-doing; and those who are the most persist-
 ent, and work in the true spirit, will invariably be the most success-
 ful; success treads on the heels of every right effort." (Samuel Smiles)

(b) "What a rare gift is that of manners ! How difficult to define;
 how much more difficult to impart ! Better for a man to possess
 them than wealth, beauty or talent; they will more than supply
 them all."

गुणवदगुणवद्वा कुर्वता कार्यमादौ, परिणति
रवधार्या यत्नतः पण्डितेनातिरभसकृतानां
कर्मणामाविपत्ते, भवति हृदयदाही शल्य-
तुल्यो विपाकः ॥ ९९ ॥

कोई कैसाही कार्य क्यों नहो पंडित जनका प्रथमही
से उसके गुण दूषण और परिणाम का विचार भली
भांति करलेना चाहिए, क्योंकि बिना विचारे और
शीघ्रतासे किए हुए कार्य का फल मरणपर्यंत मनुष्यके
हृदयको संतप्त करता रहता है ॥ ९९ ॥

Whether good or bad, a wise man should care-
fully consider the end of the action he takes in hand ;
for the result of our precipitate and inconsiderate
doings invariably becomes the source of constant
pain to the end of our heartrending existence.

This stanza is virtually the same as found in *Vallāha's Bhājapra-
bandha* (वल्लहकृतभोजप्रबंध). it is quoted anonymously in the *Sūbhā-
shītāvalī* (सुभाषितावलि) at No. 2984, and the *Bhāgavadharapaddhati*
(शार्ङ्गधरपद्धति । १३९१).

cf.—(a) “किं नु मे स्या दिदं कृत्वा किं नु मे स्यादकुर्वतः ।

इति कर्मणि संशित्य कुर्याद्वा पुरुषो न वा ” (विदुरजीतिः) ।

(b) “Resolution without foresight, is but a temerarious folly ;
and the consequence of things is the first point to be taken into
consideration.”

(c) “सहसा विदधीत न क्रिया मविवेकः परमापदा पदम् ।

वृणुते हि विमृष्य कारिणं गुणलुब्धाः स्वयमेव संपदः । ३० ।”

(किराताजिनीये २ सर्गे) ।

(d) “In every thing we do, we may be possibly laying a
train of consequences, the operation of which may terminate only
with our existence.”

{ Bailey's Essays on the Formation }
{ and publication of Opinions. }

स्थाल्यां वैदूर्यमय्यां पचति तिलकणा निन्ध-
नैश्चन्दनाद्यैः, सौवर्णे लाङ्गलाग्रैर्विलिखति
वसुधामर्कमूलस्य हेतोः । छित्वा कर्पूर-
खण्डान्वृतिमिह कुरुते कोद्रवाणां समन्ता-
त्प्राप्येमां कर्मभूमिं न चरति मनुजो यस्तपो
मन्दभाग्यः ॥ १०० ॥

जो मंदभागी इस कर्मभूमि (संसार) में जन्म
लेकर तपश्चरण नहीं करता वह निस्संदेह उस मूर्खके
समान है जो तुच्छ तिलकणों को वैदूर्यमणि के पात्र में
रखकर चंदनादि के सुगंधित इंधनसे पकाना चाहता है,
अथवा अर्क की जड़ प्राप्त करने के हेतु सुवर्णमय लांगूल
से पृथ्वी का संशोधन करता है, अथवा सामान्य कोद्रव
(कोहू) के धान्यकी रक्षाके निमित्त कर्पूरकी ढाड़
लगाता है ॥ १०० ॥

Like those foolish and unfortunate beings who
cook a quantity of sesamum in a caldron of Vaidūrya-
mani (वैदूर्यमणि or Lapsus lazule) by the fuel of
sandal and other valuable woods ; or who dig up the
earth with a goldenedged plough in order to obtain
the worthless root of the Arka ; or protect the poor
Kodrava grains by fencing its field with camphor
pieces ; the condition of the man who after being
born into this world of trial does not observe the
sacred rites of his religion is indeed very miserable
and pitiable.

Quoted anonymously in the *Sūbhāṣitāvalī* (सुभाषितावली), at
No. 8045.

cf. “ स्वर्णस्थले क्षिपति स्रजः पादसौचं विधत्ते

शिशुपेण प्रवरकारिणं वाहयत्येवमारम् ।

चित्तमलं विकिरति करा द्रव्यसोहायनार्थं

योद्व्यार्पणमयतिमुखा मर्त्यजन्म प्रमत्तः ५”

(सोमप्रभाचार्यस्य सूक्तिमुक्तावली—धर्मप्रक्रमः)

मज्जत्वम्भसि यातु मेरुशिखरं शत्रूञ्जयत्वाहवे,
वाणिज्यं कृषिसेवनादि सकला विद्याः कलाः
शिक्षतु ॥ आकाशं विपुलं प्रयातु खगवत्कृत्वा
प्रयत्नं परं, नाभाव्य भवतीह कर्मवशतो
भाव्यस्य नाशः कुतः ॥ १०१ ॥

चाहे समुद्रमें गोता लगाओ, चाहे सुमेरु के शिखर
पर चढ़ो, चाहे संग्राममें शत्रु को जीतो, चाहे व्यापार
करो, चाहे कृषिकर्म और सेवादि सकल विद्या और
कलाको सीखो और चाहे बहुत प्रयत्न करके पक्षियों के
समान आकाशमें उड़ो परंतु प्रारब्ध के वशसे न तो
अनहोनीही कभी हो सकती है और न होनहारही कभी
ढलसकतीहै ॥ १०१ ॥

Notwithstanding his diving deep into the sea,
or ascending up the peak of the *Meru* (मेरु), the fa-
mous golden mountain, or defeating his enemies in
battle, or learning with proficiency the different
sciences and arts of commerce, husbandry, and service;
or crossing like a bird the endless sky; a man with
all his efforts is quite unable to effect any thing
contrary to his Fate; for, there is no doing against
one's destiny whose course is wholly unavoidable.

Quoted under भर्तृहरि in the *शार्ङ्गधरपद्धति* at No. 433.

U.L.—(a) “आकाशं मुत्पततु गच्छतु वा दिगन्तं

मम्मोनिधिं विशतु तिष्ठतु वा यथेच्छम् ।

जन्मान्तरार्जितशुभाशुभकृत्राणां, छायेव न त्यजति

कर्म फलानुबन्धः २१ ” (*शान्तिशतकम्* Part III).

(b) “एवं प्राग्जन्मसंबन्धपरायत्तेषु जन्तुषु ।

भावि को वस्तिवित्तिकामित्को वा किं कस्य वारयेत् । १७० ।”

(कथासरित्सागरः सुरतमंजरीलंबकः २ तरंगः).

(c) “पातालं माविशतु यातु सुरेन्द्रलोकं

मारोहतु क्षितिधराधिपतिं च मेरुम् ।

मंत्रोपध प्रहरणैश्च करोतु रक्षां, यद्भाविताद्भवति नात्र

विचारहेतुः ॥” (*सूक्तावलिः*)

भीमं वनं भवति तस्य पुरप्रधानं, सर्वे जनाः
 सुजनता सुपयान्ति तस्य । कृत्स्ना च भू
 भवति सन्निधि रत्नपूर्णा, यस्यास्ति पूर्वसुकृतं
 विपुलं नरस्य ॥ १०२ ॥

जिस भाग्यवान के प्राचीनसंस्कार उत्तम हैं उसके
 लिए भयानक वनतो उत्तम नगर, सारे मनुष्य हितैषी,
 और समस्त पृथ्वी अनेकानेक रत्नोंकी खान स्वयमेव
 होजातेहैं ॥ १०२ ॥

The man who is fortunate in having done a lot
 of virtues in his former lives is able to turn out a
 dense and dreadful forest into a safe and beautiful
 capital, the whole of the human race into his true
 and sincere friends, and the entire mass of earth into
 a fruitful mine of invaluable gems.

Cf.—“Before the fortunefavoured son of earth,
 Apollo walks—and, with his jocund mirth,
 The heart-enthalling Smiler of the skies :
 For him gray Neptune smooths the pliant wave—
 Charmed at his feet the crouching lion lies,
 To him his back the murmuring dolphin gave ;”

(Schiller's The Fortune-favoured).

को लाभो गुणिसंगमः किमसुखं प्राज्ञेतैः
संगतिः, का हानिः समयच्युतिर्निपुणता का
धर्मतत्त्वेरतिः । कः शूरो विजितेन्द्रियः प्रिय-
तमाकाऽनुव्रता किं धनै, विद्या किं सुख
मप्रवासगमनं राज्यं किं माज्ञाफलम् ॥ १०३ ॥

गुणिजनों की संगति के सिवाय लाभ मूर्खों के संसर्गके
सिवाय दुःख, अवसर चूकने के सिवाय हानि, धर्मानु-
रागके सिवाय निपुणता, जितेंद्रीके सिवाय शूरवीर, भर्ता-
रके अनुकूल वर्तिनी स्त्रीके सिवाय प्राणप्यारी, विद्याके
सिवाय धन, जन्मभूमि के निवासके सिवाय सुख, और
आज्ञाकरने की शक्ति के सिवाय राज्य कुछभी वस्तु
नहीं हैं ॥ १०३ ॥

What is gain but the society of the learned ?
What is misery but the company of the illiterate ?
What is loss but the missing of a favourable opportu-
nity ? What is perfection but faith in religious
tenets ? Who is a hero but he who can subdue his
senses ? Who is a beloved wife but she who impli-
citly obeys her husband ? What is wealth but learn-
ing ? What is happiness but residence in one's nati-
vity ? What is empire but the establishment of
authority ?

पातितोऽपि कराघातै, रुत्पतत्येव कन्दुकः ।
 प्रायेण साधु वृत्ताना, मस्थायिन्यो विप-
 त्तयः ॥ १०४ ॥

जिस प्रकार कराघात (हाथके ज़ोर) से फेंकी हुई
 गेंद शीघ्र ही ऊंची उठजाती है वैसे ही सदाचार युक्त
 साधु मनुष्यों की विपत्तिभी प्रायः अस्थिर ही इवा
 करतीहै ॥ १०४ ॥

When a ball is struck against a floor it immedi-
 ately rises up again. The miserable state of the good
 and virtuous is accordingly very unsteady and
 shortlived.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at
 No. 222, and the *Śārngadhara-paddhati* (शार्ङ्गधरपद्धति । ४८६).
 Also found in the सूक्तावलि No. 23.

Cl—(०) “ उत्तमं सुखं नैव विपदोभिभवन्त्यलम् ।

राहुग्रसनसंभूतक्षणा विच्छाये द्विधम् ।” ८०

(कुसुमदेवविपचित्तदृष्टान्तशतकम्)

(b) “ पातेन कन्दुक इव पतत्यार्यः पतन्नपि ।” (सुभाषितावलिः No. 22)

अप्रियवचनदरिद्रैः, प्रियवचनाढ्यैः स्वदारपरि-
तुष्टैः । परपरिवादनिवृत्तैः, क्वचित्क्वचिन्मण्डि-
ता वसुधा ॥ १०५ ॥

इसपृथ्वीकी शोभादेने वाले ऐसे महज्जन किसीकिसी
स्थानमें ही होते हैं कि जो अप्रियभाषण करने में दरिद्री,
प्रियभाषण में धनाढ्य, निजस्त्री सेवन से संतुष्ट और
परनिंदा से पराङ्मुख हों ॥ १०५ ॥

It is only here and there that the earth is adorn-
ed with men who are poor of speaking harsh to
others, rich in uttering sweet words to their fellow-
beings, content with the enjoyment of their lawful
wives, and always averse to censure others.

or—“ प्रियवाक्य प्रदानेन सर्वे तुष्यन्ति जन्तवः ।

तस्मात्तदेव वक्तव्यं वचने का दरिद्रता” (समयोचित पद्यमालिका)

कदर्थितस्यापि हि धैर्यवृत्ते, न शक्यते धैर्य-
गुणः प्रमार्ष्टुम् । अधो मुखस्यापि कृतस्य
वह्ने, नाधः शिखा याति कदाचिदेव ॥१०६॥

धैर्यवान् मनुष्य अत्यंत दुःखित होने परभी अपने
धैर्य का पारित्याग कदापि नहीं करते । क्योंकि जलती
अग्नि को उलटी कर देनेसेभी उसकी शिखा नीचेकी ओर
कभी नहीं जाती ॥ १०६ ॥

As we cannot make a flame go downwards by
turning it topay-turvy, so it is equally impossible
for a host of misfortunes to deprive a courageous
man of his usual fortitude even by putting his pa-
tience to the severest test.

In the *Subhāshitāvalī* (सुभाषितावलि) this stanza is quoted under
Āsvaghosha (अश्वघोष) at No. 528. and anonymously at No. 818.
The *Śārngadharaṣṭhānī* (शार्ङ्गधरपद्धति) at No. 227 gives it under
भर्तृहरि. It also stands in the *Hitopadeśa* (हितोपदेश) ६१) and the
Panchatantra (पंचतन्त्र).

Of.—“ ते हि धीरा धरायां ये ज्यसनेभ्यो न बिभ्यति १२७

सत्त्ववतो हि नात्मानं हापयन्ति विपद्गतम् ।

उद्यीवा इव धावन्ति पक्षच्छेदेऽपि बाजिनः । १२८ ।

(अमरचंद्र सूरि कृत बालभारतम् । उद्योगपर्वः १ सर्गः).

कान्ताकटाक्षविविशिखा न लुनन्ति यस्य,
चित्तं न निर्दहति कोपकृशानुतापः । कर्षन्ति
भूरि विषयाश्च न लोभपाशैः, लोकत्रयं जयति
कृत्स्नमिदं स धीरः ॥ १०७ ॥

स्त्रियोंके कटाक्षरूपी बाणों से जिसकी हृदय विदीर्ण
नहो, क्रोधरूप अग्नि से जिसका अंतःकरण संतप्त नहो,
और विषयादिकके लोभपाशसे जिसका मन चलायमान
नहो, वह धैर्यधारी मनुष्य त्रिलोकी की विजय करनेके
हेतु समर्थ होताहै ॥ १०७ ॥

That man who is neither pierced with the point-
ed arrows of female glances, nor burnt with the
scorching heat of anger, nor dragged into the temp-
ting snares of sensual pleasures, is undoubtedly capa-
ble of conquering the three worlds.

Of.—(a) “प्रज्ञोऽतिधीरश्च शमोऽस्ति कौवा

प्राप्तो न मोहं ललनाकटाक्षैः १२”

(श्रीशंकराचार्यस्य प्रश्नोत्तरमाला).

(b) “कः शूरो यो ललनालोचनबाणैर्न विव्यथितः ।”

(श्रीविमलाचार्यस्य प्रश्नोत्तररत्नमाला).

एकेना पि हि शूरेण, पादाक्रान्तं मही-
तलम् । क्रियते भास्करेणैव, स्फारस्फुरित
तेजसा ॥ १०८ ॥

जैसे अकेला सूर्य देदीप्यामान किरणों से सारे जगत्
को प्रकाशित करता है वैसेही एकही शूरवीर अपने असा-
धारण पराक्रमसे इस अखंड भूमंडल पर अपना प्रभाव
प्रगट करसकता है ॥ १०८ ॥

As the sun though alone illuminates the whole
world by the spread of his dazzling light, so a single
hero can also subdue the entire globe by dint of his
matchless valour.

The word *pada* (पाद) is here used in a double sense, meaning
both ray and foot.

Tejasa (तेजस्) is also equivalent to (1) light and (2) influence
or valour, the former as an attribute of the Sun and the latter as
an attribute of a hero.

वह्नि स्तस्य जलायते जलनिधिः कुल्यायते
तत्क्षणा, न्मेरुः स्वल्पशिलायते मृगपातिः सद्यः
कुरङ्गायते । व्यालो माल्यगुणायते विपरसः
पयूपवर्पायते, यस्याङ्गेऽखिललोकवल्लभतमं
शीलं सन्मुन्मीलति ॥ १०९ ॥

जो महापुरुष अखिल जगत्के मोहनकरने वाले
सुशालिका स्वाभी है उसके आगे अमि तो जलके समान
समुद्र नहरके समान, सुमेरु छोटीसी शिलाके समान,
मृगराजसिंह हरिणके समान, सर्प पुष्पमालाके समान,
और विष अमृत के समान गुण धारण करलेते हैं १०९

One who possesses good conduct, the sole
enchanter of the whole world, is enabled by virtue
of this wonderful gift to convert fire into water, the
ocean into a canal, the *Meru* (मेरु) into a small slab,
the king of the beasts (i.e. a lion) into a deer, a snake
into a flowery wreath, and poison into nectar.

(f.-(a) "तोयत्यग्नि रपि स्रजल्यहि रपि व्याघ्रोऽपि सारङ्गाति
व्यालोऽप्यश्वति पर्वतोऽप्युपलति श्वेदोऽपि पीयूषति ।
विघ्नोऽप्युत्सवति प्रियत्यरि रपि क्रीडातटागत्यपां-
नायोऽपि स्वगृह्यटव्यपि नृणां शीलप्रभावा ध्रुवम् ॥ १४० ॥"
(सोमप्रभाचार्यस्य सूक्तिमुक्तावली)

(b) "Good character is above all things else."

(c) "अतीत्य हि गुणान्सर्वान्स्वभावो गुणिं वर्तते" (हितोपदेशः)

लज्जागुणौघजननी जननीमिवस्वा, मृत्यन्त
 शुद्धहृदयामनुवर्तमानाम् । तेजस्विनः सुखम-
 सूनपि सन्त्यजन्ति, सत्यव्रतं व्यसनिनो न
 पुनः प्रतिज्ञाम् ॥ ११० ॥

सत्यभाषण करनेवाले तेजस्वी मनुष्य अपनी
 प्रतिज्ञा भंग करने की अपेक्षा प्राणत्याग करने की
 श्रेष्ठ समझते हैं क्योंकि जो प्रतिज्ञा उनकी लज्जादिउ-
 त्तमगुणों में प्रवृत्त करती है उसका पालन करनाभी
 उनकी अपनी माताके समान ही अभीष्ट है ॥ ११० ॥

Lovers of truth, and men of spirit are always
 ready to abandon even life with ease rather than to
 swerve from their plighted faith which they cherish
 like their own mother ; for, like her it tends to pro-
 duce modesty and other virtues in them, and keep
 their hearts full of purity and candour.

Uf.—(n) "Live up to your engagements."

(b) "एतदेवं महत्त्वं च महता मुच्यते बुधैः ।

प्रतिपन्नादचलने प्राणानामत्ययेऽपियत् ।"

(कयासरित्सागरः क्षणाङ्कवती लब्धकः)

(c) "If you make a promise be it a small or a great matter
 fulfil it.....A promise should be kept as sacred as an oath."

(d) "उदयति यदि भानुः पश्चिमे दिग्भिवागे

विकसति यदि पद्मः पर्वताग्रे शिलायाम् ।

प्रचलति यदि मेघः शीततां याति वद्विः

न चकति खलुवाप्यं सज्जनानां कदाचित् ।

(श्रीकविमठकृत पद्यसंग्रहः)

अथ
शृङ्गारशतकम् ।

अथ शृङ्गारशतकम् ।

शम्भुस्वयम्भुहरयो हरिणेशणानां, येना क्रि-
यन्त सततं गृहकर्मदासाः । वाचामगोचरच-
रित्रविचित्रताय, तस्मै नमो भगवते कुसुमा-
युधाय ॥ १ ॥

शृङ्गारशतक.

जिस प्रभावशाली कुसुमायुधने ब्रह्मा, विष्णु, और
महेश इन तीनों देवताओंकी मृगनयनी सुंदरियोंके गृह-
कार्य करनेवाले दास बना रक्खे हैं, और जिसका
चरित्र सर्वथा विचित्र और अकथनीयहै उस कामदेवरूप
भगवानके अर्थ हमारा नमस्कार है ॥ १ ॥

One hundred stanzas on Śringār (शृङ्गार).

Bow to the illustrious *Kusumâyudha* (कुसुमायुध),
the holder of a flowery bow (i. e. *Cupid*), who com-
pelled Swayambhu or Bramhā (स्वयम्भु or ब्रह्मा), the
Creator, Hari or Vishnu (हरि or विष्णु), the Protector-
Sambhu or Mahādeva (शम्भु or महादेव), the Destroyer,
of the Universe to be domestic servants of antelope-
eyed ladies, and whose strange deeds are far beyond
the description of words !

CC.—(a) “स एक स्त्रीणि जयति, जगन्ति कुसुमायुधः ।” (काव्य प्रदीपः)

(b) “अनङ्गे नाबलासंगाजितायेन जगत्रयी ।

स चित्रचरितः कामः, सर्व कामप्रदोस्तुवः ॥” (शार्ङ्गधरपद्धतिः)

(c) “जाहि प्रभाव महेश हरि, विधि मृगनयनी दास ।

ताहि जगत कुसुमेयु के, वश हो लेत उसास ॥”

(रसिक कवि)

स्मितेन भावेन च लज्जया भिया, पराङ्मुखै-
रर्धकटाक्षवीक्षणैः । वचोभिरीण्या कलहेन
लीलया, समस्तभावैः खलुबन्धनंस्त्रियः ॥२॥

मंद मंद मुस्क्यान, हावभाव, लज्जा, भय, पराङ्मुखता,
अधखुले नेत्रोंके कटाक्ष, वचन, ईर्ष्या, कलह और लीला
विलासादि सब प्रकारसेही स्त्रियोंके बंधनरूप होनेमें
कुछभी संदेह नहीं है ॥ २ ॥

There is no doubt that women ensnare men by
their smiles, *Bhāvas* (भाव) or feelings and emotions,
modesty, fear, turn of face, half-opened glances, words,
jealousy, amorous quarrels and all other graceful
sports.

Quoted anonymously in the *Siddhāntāvalī* (सुभाषितावलि) at
No. 3383.

ॐ—(१) — कुविभावो प्रसन्नाओ ओरण्णमुहोओ विहसमानाओ ।
कुपिताः प्रसन्ना अवचदितमुखो विहसन्त्यः ।
जह गृहीओ तह द्विजं इहन्ति चच्छिन्तमहितामा ॥”
यया गृहीता स्तया हृदयं स्वैरिण्योमहिताः ॥

(आनन्द वर्धनस्य ध्वन्यालोके).

(६) “ एता एव स्त्रियाः स्त्रीणां, विप्रलम्भनवायुराः ।

नर्या या सत्रसीदन्ति, तरुणा हरिणा इव ”

(भर्तृहरि निवेदय)

भूचातुर्याकुञ्चिताक्षाः कटाक्षाः, स्निग्धा वाचो
लज्जिता श्रैव हासाः । लीलामन्दं प्रस्थितं च
स्थितं च, स्त्रीणामेतद्भूषणं चायुधं च ॥ ३ ॥

यथोचित भूभंगपूर्वक कुञ्चित नेत्रोंके कटाक्ष, मधुर
भाषण, लज्जायुक्त हास्य और लीला सहित मंदगति
और स्थिति, स्त्रियोंके आभूषण और आयुध दोनोंका
काम देते हैं ॥ ३ ॥

Side-long looks with contracted pupils and skil-
ful display of eyebrows, honeyed and affectionate
words, modest smiles, and artful slow movements
and postures of their bodies equally serve as orna-
ments and weapons to women.

Quoted under Bhartrihari (भर्तृहरि) in the *Sārugadhara-paddhati*
at No. 3064, and under Kavipatron (कविपुत्री) in the *Subhāshitāvalī*
(सुभाषितावलि), at No. 2227.

cf.—“भावस्यैर्मधुरकयैः सुभाषितै रत्नं, साटोपरखलितचिह्नितैर्गतेष्व ।

मानाद्वैर्हरिसि मनांसि कामुकानां,

सुव्यक्तं ह्यसि जगता प्रहर्षिणीव । ५७ ।”

(भरतनाट्यशास्त्रम् १५ अध्यायः)

क्वचित्सुभ्रूभङ्गैः क्वचिदपि च लज्जापरिणतैः,
क्वचिद्गीतित्रस्तैः क्वचिदपि च लीलाविल-
सितैः । नवोढानामेतैर्वदनकमलैर्नैत्रचलितैः,
स्फुरन्नीलाब्जानां प्रकरपरिपूर्णा इव दिशः॥४॥

विषयासक्त मनुष्योंकी दृष्टिमें कहीं तो सुंदर भ्रूभंग,
कहीं लज्जासे नम्रभाव, कहा भयभीति, और कहीं
लीलायुक्त विलासादि सहित नवोढा नारियोंके सुस्मार-
विंदकी शोभादेनेवाले प्रकाशमान नीलकमलके समान
चंचल नेत्रोंके समूहसे संसारकी दंशोंदिशाही परिपूर्ण
होरही हैं ॥ ४ ॥

भावार्थ

संसारिक मनुष्योंके लिये संपूर्ण जगतही नवयौवना
रमणियोंके हावभावोंसे व्याप्त होरहा है । यहाँ तक कि
इस संसारमें उनको ऐसा कोईभी स्थान दृष्टि नहीं
आता कि जहाँपर इस विघ्नसे सुरक्षित होकर वे अपने
आत्मोद्धारका सुखपूर्वक प्रयत्न कर सकें ॥

One who is ardently in love of women always
finds the different directions of the world entire-
ly filled with the charming glances of lotus-eyed
Navodhās (young and newly married women) which
are somewhere marked with the play of their
fair eyebrows, somewhere with modesty or bashful-
ness, somewhere with fear, somewhere with sportive
gracefulness and somewhere with the unsteady mo-
tions of their fickle eyes resembling the splendour of
a dark blue lotus in its full blossom.

वक्त्रं चन्द्रविडम्बि पङ्कजपरीहासक्षमे लोचने,
वर्णः स्वर्णमपाकरिष्णु रलिनीजिष्णुः कचा-
नां चयः । वक्षोजाविभकुम्भविभ्रमहरौ गुर्वी
नितम्बस्थली, वाचो हारि च मार्दवं युवतिषु
स्वाभाविकं मण्डनम् ॥ ५ ॥

पूर्ण चंद्रमाको लज्जित करनेवाला मुख, कमलोंका
उपहास करनेवाले विशाल नेत्र, सुवर्णकी कांतिका
निरादर करनेवाली देह, भ्रमर पंक्तिका पराजय करने-
वाले केश, गजराजके गंडस्थलका अपमान करनेवाले
उरोज, विस्तृत नितम्बस्थल, मनोहर वचन और कोम-
लता स्त्रियोंके स्वाभाविक भूषण हैं ॥ ५ ॥

भावार्थ

प्रत्यक्ष रूपसे तो इस श्लोकमें स्त्रियोंकी असाधारण
सुंदरताका वर्णन किया गया है । वैराग्य पक्षमें इसका
भावार्थ इसप्रकार समझना उचित है । स्त्रियोंकी छवि
स्वभावहीसे बहुत मनोहर है इसलिये इनसे अपनी
आत्माकी रक्षाके निमित्त भतिमानोंको सदैव सुसज्जित
रहना चाहिये ॥

A face that can put to shame the splendour of
the refulgent moon, a pair of eyes that can laugh at
the beauty of a blooming lotus, a fair complexion of
person outshining the lustre of gold, a luxurious
growth of hair eclipsing the sootish colour of the black
bee, a pair of heaving breasts apt to make us forget

the frontal globes on the forehead of elephants, the rounded and fully developed buttocks, and a sweet enchanting speech are the natural ornaments of young females.

(५) “ कर्णोत्सङ्गविसर्पिणी नयनयोः कान्तिर्वसन्तोत्पलं,
लाङ्गातन्त्रननित्येक्ष्मसुरं लाङ्गप्रमेवाश्रयति ।
हारो ऽ स्याः स्मितचन्द्रिकैव कुसुमोरकुप्रभाकक्षुकी,
तन्त्र्याः केवलं नङ्गहारमधुना मन्ये परमूषणम् ”

(नागानन्दे)

(६) “ चक्रोरीपाण्डित्यं मलिनयति ह्यमाङ्गिनिहिना, हिमांशोरद्वैतं
कवत्यति वक्तुं मृगच्छाः ।
तनोदैदम्बानि स्पृशति कवः किं वचनं, बुभूक्षुं कट-
घनिन्धुरिनापं तिर्यति । ”

(काव्यप्रदीपकर्तुर्गोविन्दस्य)

स्मितं किञ्चिद्वक्त्रे सरलतरलो दृष्टिविभवः, प-
रिष्यन्दो वाचामभिनवविलासोक्तिसरसः ।
गतीनामारम्भः किसलयितलीलापरिकरः,
स्पृशन्त्यास्तारुण्यं किमिह नहि रम्यं मृग-
दृशः ॥ ६ ॥

यौवनावस्थामें प्रवेश करनेवाली मृगनयनी तरुणि-
योंकी कौनसी बात मनोहर और रमणीय नहीं होती?
उनके मंदस्मित मुखारविंद, स्वाभाविक चंचल दृष्टि-
पात, अभिनव भोगविलासकी कथासे सरस वाक्यप्रबंध,
और हावभावसहित गमन, सबके सबही कामीजनोंके
मनका तत्क्षण हरण करलेते हैं ॥ ६ ॥

भावार्थ

शृंगार पक्षका अर्थ ती उपरोक्त अनुवादसे स्पष्टही है
परंतु वैराग्य पक्षमेंभी हम इस श्लोकको इसप्रकार संगत
कर सकते हैं । तरुणी रमणियोंकी मंदस्मितादि संपूर्ण
चेष्टाही अत्यंत मनोहर होती है इसलिये इनसे रक्षा कर-
नेके निमित्त मुमुक्षुजनोंको विशेष सन्नद्ध रहना चाहिये ॥

What is not handsome and enchanting in the
persons of young and fireyed damsels just entering
the outskirts of womanhood? The gentle smile of
their faces, the naturally fickle glances, the sweet
words drenched with the honey of artful references to
their blooming youth and recent amors, and slow
movements of their limbs like the soft wavings of
lotus stems are one and all extremely charming and
lovely.

Quoted anonymously in the *Subhāshitācali* (सुभाषितावलि)
२२३६) and the *Dhṛanyālōka* (धन्यालोक).

Cf.— “सविभ्रमस्मितोद्भेदा, लोलद्वयः प्रसखलद्गिरः ।
नितम्बालसगाभिन्यः, कामिन्यः कस्य न भियाः । ”

(धन्यालोकः)

द्रष्टव्येषु किमुत्तमं मृगदृशां प्रेमप्रसन्नं मुख,
 व्रातव्येष्वपि किं तदास्यपवनः श्राव्येषु किं
 तद्वचः । किं स्वाद्येषु तदौष्ठपल्लवरसः स्पृश्येषु
 किंतत्तनु, ध्येयं किं नवयौवनं सुहृदयैः सर्व-
 त्रतद्विभ्रमः ॥ ७ ॥

देखने योग्य पदार्थोंमें मृगनयनी सुंदरियोंके प्रेमभरे
 प्रसन्न मुखारविंद, सूंघने योग्य पदार्थोंमें उनके श्वास,
 श्रवण करने योग्य पदार्थोंमें उनके वचन, स्वादु लेनेके
 योग्य पदार्थोंमें उनका अधरामृत, स्पर्श करनेके योग्य
 पदार्थोंमें उनके कोमलशरीर, और ध्यान करनेके योग्य
 पदार्थोंमें उनके नवयौवन और विलासके सिवाय रसिक
 जनोंके लिये इस संसारमें और कुछभी नहीं है ॥ ७ ॥

भावार्थ

सानुरागी सांसारिक जनोंके देखने, सूंघने, सुनने,
 स्वादुलेने, स्पर्श करने और ध्यान करनेके लिए तो इस
 संसारमें स्त्रियोंके मुखारविंदादिके सिवाय और कुछ
 नहीं है परंतु वैरागियोंका (अर्थात् संसारसे मुक्त
 होनेकी इच्छा करनेवालोंका) भाग इससे बिलकुलही
 निराला है ॥

For lovers, (1) the affectionate and pleasant
 countenance of their antelope-eyed sweethearts is the
 best sight to look at; (2) their sweet breath, the best
 perfume to smell; (3) their lovely speech, the best
 music to hear; (4) the ambrosia of their lips, the
 best delicacy to taste; (5) their tender bodies, the
 best thing to touch; and (6) their blooming youth and
 charming grace, the best objects to think about and
 adore in the world.

Cf.— “ श्रुते दृष्टे स्पृष्टे स्मृते मपि नृणां लोकादजनकं,
 न रसे औभ्योऽन्यत्कचिदपि कृतं लोकपतिना ” ४

(वाराही संहिता ७४ अध्यायः)

एताः स्खलद्बलयसंहतिमेखलोत्थ,—झङ्कार-
नूपुररवाहतराजहंस्यः । कुर्वन्ति कस्य न
मनो विवशं तरुण्यो, वित्रस्तमुग्धहरिणीसद-
शैः कटाक्षैः ॥ ८ ॥

ढीले कटिभूषण और नूपुरके मधुर कलरवसे राज-
हंसोंका निरादर करनेवाली तरुण सुंदरियें भोलीभाली
भयचकित हरिणियोंके समान कटाक्षोंसे किसका मन
वशीभूत नहीं करसकती? ॥ ८ ॥

There is none whose mind is not subdued by the
artless glances—like those of frightened fawns—of
those youthful and lovely women the melodious jin-
gle of whose loose anklets and waist-belts has al-
ready put to shame the sweet-toned swans.

The comparison of the jingle of women's anklets to the melo-
dious songs of swans is a favourite idea with Sanskrit poets. In the
2nd act of *Trishabhānujā* (वृषभानुजा) Kṛishna is made to say:—

“ वासन्तीमधुपानमस्तमधुपध्वानः किमुज्जृम्भते, किंवा हंस कदम्ब
कूजितमिदं दूरात्समुत्सर्पति ।

आं ज्ञातं मणिनूपुरध्वनिरियं मद्वल्लभायाः स्फुटं, दृश्यन्ते हि दिशस्तदङ्गक-
रुचा हेमाम्बुसिक्ता इव ६ ”

(मथुरादासस्य वृषभानुजानाटिका)

For the point of the stanza, Cf:—

सद्वत्सलौघवभ्रवद्विगुणाद्बलम्यो, माणिक्यभर्मकृतमूषणभासमानाः ।

वातेरिवाम्बुजविभाचयचारुनेत्राः, कस्य स्त्रियो न पुरुषस्य मनो हरन्ति ॥ ”

(गोस्वामिजना दर्शनभट्टकृतं शृंगारशतकम्)

कुङ्कुमपङ्ककलङ्कितदेहा, गौरपयोधरकम्पित-
हारा । नूपुरहंसरणत्पदपद्मा, कं न वशं कु-
रुते भुवि रामा ॥ ९ ॥

कुङ्कुमार्चित देह, गौरवर्ण पयोधरोंपर हिलते हुए
हार, और नूपुररूपी राजहंसके कलरवसे शब्दायमान
चरणकमल धारण करनेवाली मनोहर स्त्री इस पृथ्वीपर
किसको अपने वशमें नहीं करसकती? ॥ ९ ॥

The charms of a beautiful woman whose body is painted with saffron, whose hanging necklaces are gently trembling with the heaving of her lovely breasts, and whose lotus feet are sounding with the melodious notes of the goose-like anklets, are truly irresistible by man on this earth.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at No. 1275 (B. S. S. No. XXXI)

Cf.— “ केसरचर्चित देह जिन, हिलत हार जिन अंग ।

सुंदरि लसि किनके हृदय, होत न जन्म अनंग ॥ ?

(रसिक कवि)

नूनं हि ते कविवरा विपरीतबोधा, ये नित्य
माहुरवला इति कामिनीनाम् । याभिर्विलो-
लतरतारकदृष्टिपातैः, शक्रादयोऽपिविजिता
अवलाः कथं ताः ॥ १० ॥

स्त्रियोंको सदा अवला कहनेवाले कवीश्वरोंकी बुद्धि
निस्संदेह विपरीत है, क्योंकि जिन सुंदरियोंने अपने
चंचलनेत्रोंके कटाक्षोंसे इंद्रादिक महाबलियोंका गर्व
गंजन कियाहै वे कदापिही अवला नहीं होसकती ॥ १० ॥

There can be no doubt that the best poets have
invariably erred in calling women as weak; for, how
can they be justly styled to be such (*i. e.* weak)
who have succeeded to hold absolute sway over the
hearts of the mighty gods like Indra and others, by
the mere glances of their charming eyes with
ever-rolling pupils?

Quoted anonymously in the *Sabhā-shikharāli* (सुभाषितावलि । १२८७)
Cf—(a) "Can, with a single look, inflame

The coldest breast, the rudest lance." (Whittier)

(b) "गुरुपत्न्यां निशाधीशो, ब्राह्मण्यां पाकशासनः ।

गतः पद्मेपुलक्ष्यत्वं, का कथाऽन्यस्य देहिनः ?"

(c) "कथमपि किलदृष्टे कामिनीलोकभावे, परवशयति यूनां मानसं पंच-
बाणः २६ ?"

(रामभद्रदीक्षितकृतशृंगारतिलकभाणः)

नून माज्ञाकरस्तस्याः, सुश्रुवो मकरध्वजः ।

यतस्तन्नेत्रसंचार-सूचितेषु प्रवर्तते ॥ ११ ॥

उस सुंदर भौंहवाली रमणीका मीनकेतन कामदेव निस्संदेह एक आज्ञावर्ती सेवक है, क्योंकि जहांपर उसके कटाक्ष पड़ते हैं यहभी शीघ्रही वहां जा पड़चता है ११॥

भावार्थ (वैराग्य पक्ष)

एक तो वह स्वयंही सुलोचना है और दूसरे कामदेव जैसा महाबली उसका आज्ञावर्ती सेवक है । अतएव हे सुसुश्रुगण! आप उसके दृष्टिपथमें पड़नेसे पूर्ण सचेत रहें॥

It is quite true that *Makaradhuraja* (मकरध्वज Cupid) is an ever obedient servant of that beautiful lady who commands a pair of fair eyebrows; for, we see that he is always ready to set on the man pointed out by the motion of her glancing looks.

Quoted anonymously in the *Subhāshitāvalī* at No. 1227 and the *Śā-
ङ्गधरपद्धति* at No. 8298.

Cf.--(a) “यत्र यत्र वलते शनैः शनैः, सुश्रुवो नयन कोण विधमः ।

तत्र तत्र शतपत्र धोरणी, तौरणी भवति पुष्पधन्वनः”

(सुभाषितरत्नभांडागारः ४३५।१११)

(b) “यत्रपतयबलानां, दृष्टिर्निक्षिताः पतन्ति तत्र शराः ।

तच्चापतोपितशरो, धावत्यासां पुरः स्मरौ मन्ये ।”

(सुभाषितरत्नभांडागारः ४१६।२६)

(c) “यत्रैतालहरी चलचलदृशो व्यापारयन्ति भुवः,

यत्तत्रैव पतन्ति संततमयी मर्मस्पृशो मार्गणाः ।

तच्चक्रीकृतचापसज्जितशरप्रेक्षकः क्रोधनो,

धावत्यप्रत एव शासनधरः सत्यं सदासां स्मरः”

(काव्यप्रदीपे उदाहृतम्)

(d) “यतो यतः क्षिपत्यक्षि, क्षिप्रमायतलोचना ।

तत स्ततः प्रक्षिपति, पंच पंचशरः शरान् ।”

(सुभाषितावलिः)

(e) “जे तीय तिकलचलचक्खु तिहा अदिट्ठ, ते कामचन्दमहु पञ्चममार-
णिप्पजा ।

जे संपुणो गिवड्डिया सयला नि दिट्ठि, चिट्ठन्ति ते तिलजलअलि-
दाणजोगा ” १७६

(प्राकृतपिङ्गलसूत्रे २ परिच्छेदे)

कशाः संयमिनः श्रुतेरपि परं परङ्गते लोच-
ने, चान्तर्वक्रमपि स्वभावशुचिभिः कीर्णं द्वि-
जानां गणैः । मुक्तानां सतताधिवासरुचिरं
वक्षोजकुम्भद्वयं, चेत्थं तन्वि वपुः प्रशान्तमपि
ते क्षोभं करोत्येव नः ॥ १२ ॥

हे कृशांगि! सँवारे हुए केश समूह, दीर्घ और विशाल
नेत्र, स्वभाव शुद्ध धवल दंतपंक्तिसे सुशोभित मुखार-
विंद, और मोतियोंके हारसे विभूषित कुचयुगल को
धारण करनेवाला तेरा शान्तिमय शरीरभी हमारे मनमें
अनेकानेक विकार उत्पन्न करता है यह बड़े आश्चर्यकी
बात है ॥ १२ ॥

खेदका विषय है कि इस श्लोकमें “संयमिनः” आदि
पदोंका प्रयोग करके कविने जो चमत्कार दिखलाया है
वह अनुवादमें स्पष्ट नहीं दिखलाया जासकता । आशा
है कि शुद्ध हिंदीके जाननेवालोंको इन पदोंके निम्न-
लिखित दो दो अर्थोंके अवलोकन करनेसे कविका आशय
समझनेमें कुछ कठिनता न होगी । स्त्रियोंके शरीरको
शान्तिमय होनेपर भी विकार उत्पन्न करनेवाला कहनेमें
इस श्लोकका चमत्कार है और इस शरीरको प्रशान्त
कहनेका कारणभी इन पदोंके दूसरे अर्थसे प्रत्यक्ष
ही जायगा ।

(क) “ संयमिनः ” = १ संवारे हुए और २
जितेंदी ।

(ख) “श्रुतेरपि पारङ्गते” = १ कर्णान्तायत
अर्थात् कानपर्यंत देखनेवाले या विशाल और २ वेद
वेदान्तादि शास्त्रोंमें पारंगत ।

(ग) “द्विजानां” = १ दांतोंके, और २ ब्राह्मणोंके।
और (घ) “मुक्तानां” = १ मोतियों के और २
संसारसे मुक्त हुए मनुष्योंके ।

Oh delicate lady! though thy person fully
resembles a calm and contented *Yogi* by thy wellcombed
hair, large eyes, regular set of naturally clear teeth,
and a couple of heaving breasts adorned with beautiful
wreaths or necklaces of excellent pearls, it is still
causing a great deal of internal disturbance in the
midst of our hearts!

An ordinary English reader will not quite un-
derstand the exquisite beauty of this stanza as well
as the reason which enables the poet to compare the
person of women to that of Yogis. But a fair Sanskrit
scholar will find no difficulty in tracing the secret to
the double interpretations of the words संयमिनः, श्रुतेः,
द्विजानाम् and मुक्तानाम् which equally mean well-combed or
self-denying, of the ear or the *Īśāstrīs*, of teeth or the
twiceborn, and of pearls or emancipated souls. As
the English tongue is here found to be incapable of
such niceties of wordplay, the aforesaid words are
above translated only in their former sense.

“नवविकसितकमलकरे, कुवलयदललोचने सितांशुमुखि ।

दहसिमनो यत्तर्किः स्मृतागमोर्युक्तते” २२

(रुद्रटस्य काव्यालंकारे ८ अध्याये)

मुग्धे धानुष्कता केयमपूर्वा दृश्यते त्वयि ।

यदा विध्यसि चेतांसि, गुणै रेव न सायकैः॥१३॥

हे मुग्धे! धनुषविद्यामें ऐसी असाधारण प्रवीणता न मालूम तुझमें कहांसे आगई है कि बाण छोड़ने के बिना केवल गुणमात्रसेही दूसरोंका चित्त सहजही में हरण करलेती है ॥ १३ ॥

इस श्लोकमें “गुण” शब्द का प्रयोग दो अर्थ में किया गया है (१) शील चातुर्यादि गुण, और (२) रज्जु, जिससे धनुष की दोनों कोटि बांधी जाती हैं ॥

Oh thou innocent young lady! how is it that thou art so uncommonly masterly in the practice of archery; for thou canst pierce the hearts of others simply by touching the strings of the bow, without the use of a single shaft?

In the *Subhāshitāraṇi* (सुभाषितावलि) this stanza is quoted anonymously at No 2025. It is also given anonymously in the *Śārngadhara-paddhati* (शार्ङ्गधरपद्धति) at No 3654.

सति प्रदीपे सत्यग्नौ, सत्सुतारारवीन्दुषु ।
विना मे मृगशावाक्ष्या, तमोभूतमिदं
जगत् ॥ १४ ॥

यद्यपि दीपक जल रहा है, अग्नि प्रज्वलित होरही है,
सूर्य, चंद्रमा और तारागण भी ज्यों के त्यों प्रकाशमान
हैं, तथापि एक प्राणप्यारी मृगनयनी के विना यह सारा
संसार दुस्तकी अंधकार मय प्रतीत होता है ॥ १४ ॥

On account of the absence of my fawned love,
the whole world appears to me to be wrapped in dense
darkness, notwithstanding its bright lamps, fire, sun,
moon and stars. ' 1

This stanza which is quoted anonymously in the *Subhāshitāraṇi*
(सुभाषितावलि) १ (३५) stands 153rd. in the *Amaru Śataka* (अमरशतक)

Cf.—(a) “ पुत्रपौत्रवधूभृत्यैः, संपूर्णमपि सर्वदा ।

भार्याहीनगृहस्थस्य, शुन्यमेव गृहं मतम् ”

(सुभाषितरत्नभांडागारः २५२/१३४)

(b) “ यः प्रदीपः प्रदीपोसी, कालः कालः किमुच्यते ।

दोषादोषाकरवती, विना तन्व्याः समागमात् ”

(सुभाषितावलिः)

(c) “ She was my life's unerring light :

That quenched, what beam shall break my night ? ” Byron's
Poems of Love.

उद्धतः स्तनभार एष तरले नेत्रे चले भ्रूलते,
रागाधिष्ठित मोष्ट पल्लवमिदं कुर्वन्तु नामव्य-
थाम् । सौभाग्याक्षरपङ्क्तिः केव लिखिता पु-
ष्पायुधेन स्वयं, मध्यस्थाऽपि करोति ताप
मधिकं रोमावली केन सा ॥ १५ ॥

हे सुन्दरि ! तुम्हारे पीनोन्नत कुचयुगल, चंचलनेत्र, च-
पलभ्रुभंग और विवफल के समान लाल होठ, रसिक
जनोंकी दुःखित करते हैं वह तो ठीक, परंतु कामदेव के
निज करकमल से लिखी हुई सौभाग्यरूप अक्षरों की
पंक्ति के सदृश यह रोमावली मध्यस्था होने पर भी न
मालूम क्यों कर विशेष दुःखदायी हो रही है ? ॥ १५ ॥
भावार्थ ।

कुचयुगल, नेत्र, भ्रूलता और भौष्टुपल्लवके दुःखदायी होनेका
हेतु तो उनके उन्नत, चंचल, चपल और लाल होनेसे स्पष्ट पाया
जाता है परंतु यह रोमावली मध्यस्था होने पर भी क्योंकर दुःख
देती है सो कुछ समझमें नहीं आता ॥ लोकमें ऐसा प्रसिद्ध है कि
जो मध्यस्थ हो वह संताप का हेतु नहीं होता ॥

Properly speaking there cannot be any justifi-
cation in our complaint against the constant agi-
tation of our passionate hearts by the separate and
combined influences of thy rounded and developed
breasts, fickle eyes, evermoving arched brows, and
rosy lips. However we do not know why we are so
sorely pained by the line of hair on thy abdomen just
above the navel, though it is occupying an intermedi-
ate position and though it looks like a special
mark of good fortune written by the hand of *Pushpā-
yudha* (पुष्पायुध), the wielder of flowery weapons !

Quoted anonymously in the *Subhāshitācali* (सुभाषितावलि) at No 1364.

छ.— “ भूचापेनिहितः कटाक्षविशिखो निर्मातु मर्मव्यथां, श्यामात्मा कु-
टिलः करोतु कवरीमारोऽपिमारोचयम् ।

मोहं तावदयं च तन्वि तनुर्वा बिम्बाधरोरागवा न्सहृत्स्तनमंडलस्त-
वकथं प्राणैर्मम क्रीडति ?”

(गीतगोविन्दे तृतीयसर्गे)

गुरुणा स्तनभारेण, सुखचन्द्रेण भास्वता ।

शनैश्चराभ्यां पादाभ्यां, रेजे ग्रहमयीव सा १६

गुरुस्तनभार से, सूर्य के समान प्रकाशमान सुखचंद्र से, और शनैश्चर (मंदगामी) चरणों से वह सुंदरी ग्रहमयी प्रतीत होती है ॥ १६ ॥

इस श्लोक का चमत्कार “गुरुणा,” “चन्द्रेण,” “भास्वता,” और “शनैश्चराभ्यां” के दोनों अर्थों के जानने से प्रत्यक्ष होगा ।

(क) “गुरु” = १ भारी अर्थात् पीनोन्नत, और २ बृहस्पति ।

(ख) “चंद्रमा” = १ चंद्रमा के सदृश, और २ चंद्रमा ।

(ग) “भास्वान्” = १ प्रकाशमान, और २ सूर्य ।

और (घ) “शनैश्चर” = १ मंदगामी, और २ शनैश्चर ।

With her full-developed Jupiter-like breasts, bright and sunny moonlike face, and slow-moving Saturn-like limbs, the fairy form of that handsome woman resembles the brilliant constellation of the planets.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at No. 1233.

Of.—(a) “गुरुणा स्तन भारेण, हासेन श्वेतरोचिषा ।

गमनेन सुमन्द्रेण, रेजे ग्रहमयीवसा ” १७८

(श्रीकृष्ण कवेर्मन्दारमन्दचम्पूः)

Mark that the first and fourth *Charanas* of this *śloka* exactly correspond with those of our text.

(b) “भास्वतालंकारेण, श्वेतरोचिषा स्मितेन, लोहितेन धरेण, सौम्येन दर्शनेन, गुरुणानितम्बेन, सितेन हारेण, शनैश्चरेण पादेन, विकचेन लोचनोत्पलेन, त्रिभुवनविजयकेतुना रूपेण, ग्रहमयीव । ”

(वासवदत्ता).

यस्याः स्तनौ यदि घना जघनं विहारि, व-
क्रं च चारु तव चित्त किमाकुलत्वम् । पुण्यं
कुरुष्व यदि तेषु तवास्ति वाञ्छा, पुण्यै-
र्विना नहि भवन्ति समीहितार्थाः ॥ १७ ॥

हे मित्र ! उस स्त्रीके पीनोन्नत कुचशुगल, मनोहर ज-
घनस्थल, और सुंदरमुख को देख देख कर अपने चित्त-
को वृथा संतप्त क्यों कर रहे हो, क्योंकि यदि इस सुं-
दरी के पयोधरादि का भोग करनेकी तुम्हारी अभि-
लाषा है तो सुकृत करने के लिए तत्पर हो । पुण्य सं-
चय के बिना मनोवांछित फलकी प्राप्ति कदापि नहीं
हो सकती ॥ १७ ॥

भावार्थ ।

परस्त्री के सौंदर्य की देखकर विकल होना सर्वथा
अनुचित है ॥

Oh heart ! what possible gain is there in thy
painful sensation at the sight of her thick-set breasts,
charming buttocks, and fairy face ? If thou hast the
least desire to enjoy the aforesaid things, thou must
perform a series of virtuous actions. The fulfil-
ment of one's hopes and wishes is entirely dependent
upon piety and goodness.

CC.— “ किंचिद्व्रित्तकंठकंदलदलत्पीनस्तनावर्तन— व्यायामाश्रितकशुकं
मृगदृशस्तस्यास्तदालोकितम् । वाचस्ताश्च विदग्धभावचतुराः स्फात्रीभवन्मन्मथा,
इहो मानस किं स्मरस्यभिमताः सिध्यन्तिपुण्यैः क्रियाः ॥ ”

(रुद्रमदृकतश्चरितिलकोदाहरणम्)

मात्सर्यं मुत्सार्य विचार्य कार्यं मार्थाः सम-
र्यादं मिदं वदन्तु । सेव्या नितम्बाः किमु भू-
धराणा मुतस्मरस्मेरनितम्बिनीनाम् ॥१८॥

हे आर्य जनो ! मत्सरता छोड़कर कर्तव्य कर्म के विचारपूर्वक शास्त्रीय प्रमाण सहित यह कहो कि इस संसारमें जन्म लेकर मनुष्य को पर्वतों के मध्यवर्ती कंदरादि का सेवन करना श्रेष्ठ है अथवा कामोद्दीपन करनेवाली मंदस्मित विलासवती तरुणियों के सुंदर जघन स्थल का उपभोग करना श्रेष्ठ है ? ॥ १८ ॥

Oh ye learned Aryas (आर्याः) ! you must, after a careful consideration of the Śāstras, at once make a candid and authentic (founded on authority) declaration, leaving aside your one-sided views or partiality, as to whether a man should renounce the world and take his abode into the caves of mountains, or should enjoy it in a right royal fashion and give himself up to the pleasures of lovely women with charming buttocks.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि । २२२९) the *Daśarūpāvalīkā* (दशरूपालोक), the *Kāryānubhāsana* (काव्यानुशासन), the *Kāvyapradīpa* (काव्यप्रदीप), and the *Udāharaṇachandrikā* (उदाहरणचंद्रिका).

CL.—“अधीतविचैर्विगते क्षिणुत्वे, धनेर्जिते ह्यारिणि यौवने च ।

सेव्यानितम्बास्तु विलासिनीनां, तत्तत्सदर्थं धरणीधराणाम् ॥”

(सुभाषितावलिः)

संसारेऽस्मिन्नसारे परिणतितरले द्वेगती पण्डि-
तानां, तत्त्वज्ञानामृताम्भःप्लुवलुलितधियां
यातु कालः कदाचित् । नोचेन्मुग्धाङ्गनानां
स्तनजघनघनाभोगसंसर्गिणीनां, स्थूलोपस्थ-
स्थलीषु स्थगितकरतलस्पर्शलोलाद्यता-
नाम् ॥ १९ ॥

इस परिणाम में चंचल और असार संसार में पंडित
जनों की केवल दोही गति होती है, एक तो तत्त्वज्ञान
के अमृतमय सरोवर में बारंवार अवगाहन कर के अ-
पना समय व्यतीत करना और दूसरे मुग्धयुवतियों के
विस्तृत कुचयुगल और जघनस्थल के स्थूल उपस्थल
का सकाम स्पर्श करके कंदर्प सुखका भोग करना ॥ १९ ॥

In this worthless and changeable world, learned
men should either (1) pass their days in drinking
the nectar of Spiritual knowledge, or (2) devote
themselves to the pleasant enjoyment of youthful
women whose breasts and buttocks are both hard and
thick-set, and whose hips and loins are fully developed
and extended.

cf.— " त्याग लोकसुख या रहें, मत परात्माध्यान ।

रमणीरति में रत रहें, अथवा रसिक सुज्ञान ॥ ”

(रसिक कवि)

मुखेन चन्द्रकान्तेन, महानीलैः शिरोरुहैः ।
पाणिभ्यां पद्मरागाभ्यां, रेजेरत्नमयीवसा ॥ २० ॥

चंद्रकान्त मुखसे, महानील केशसमूहसे, पद्मराग सम
करकमलों से वह स्त्री रत्नमयी प्रतीत होती है ॥ २० ॥

इस श्लोक का चमत्कार भी "चंद्रकान्त", "महानील",
"पद्मराग" के दोनों अर्थ जानने से ही प्रत्यक्ष होगा ।

(क) 'चंद्रकान्त' = १ चंद्रमा के समान कांतिवाला,
और २ चंद्रकान्तमणि ।

(ख) 'महानील' = १ बहुतनीला, और २ नीलम या
नीलमणि ।

और (ग) 'पद्मराग' = १ पद्म के समान लाल, और
लाल या लालमणि ॥

The person of that beautiful woman can be fairly
said to be made up of various precious gems, inas-
much as her face resembles the moonstone, her dark
blue hairs the sapphires, and her reddish palms
the rubies.

Quoted under *Sakubridhi* (शकृद्धि) in the *Sāktimuktāvalī* (सु-
क्तिमुक्तावलि), and anonymously in the *Sābhāśikāvalī* (सुभाषितावलि) at
No. 1234, and the *Śāṅkharapaddhati* at No. 3371.

Cf. — "नयने हि त्रल तरे, सुवनु कपोलौ च चन्द्रकान्तौ ते ।

अवरोपि पद्मराग विभुवनरत्नं ततो वदनम्" ॥ २१ ॥

(रुद्रट्यकान्यालंकारः १० अध्यायः)

संमोहयन्ति मदयन्ति विडम्बयन्ति, निर्भर्त्स-
यन्ति रमयन्ति विषादयन्ति । एताः प्रविश्य
हृदयं सदयंनराणां, किं नाम वामनयना न
समाचरन्ति ॥ २१ ॥

हृदय में सदय (दयापूर्वक) प्रवेश करके मनुष्यों को
मोहित करलेने, मदोन्मत्त करने, तरसाने, धमकाने, प्रस-
न्नकरने और दुःख देनेवाली इन मृगनयनी सुंदरियों के
लिए ऐसा कौनसा काम है जिसे वह न करती हो ? २१॥

भावार्थ

मृगनयनी सुंदरियों के नेत्र मनुष्यों के हृदयमें प्रथम तो
मानों दयाभाव वसे ही प्रवेश करते हैं परंतु एक बार
प्रवेश करने के पश्चात् उनको नाना भांति से कष्ट देने के
लिए भी किसी प्रकारकी चूटि नहीं करते ?

After once entering the hearts of men, with ap-
parent profession of kindness and sympathy clever
(lit. crooked-eyed) women can either stupify or mad-
den, or mock, or threaten, or gladden, or trouble
them in a thousand different ways as it suits their
whims.

The stanza is also found in the *Mrichhakutika* (मृच्छकटिक) and the
प्रबोधचंद्रोदय.

Cf.— (a) “ धैर्यं ध्वंसयति श्रियं कवल्यत्युन्मादयत्यन्तरं,
पादे पातयति प्रयच्छति रत्नस्थान्ते च कुत्सा मलम् ।
ओनिश्रं कुरुते विभाजयति च प्राणोपमैर्बधुभिः,
संघते जरसा युवानमपि तन्नारी क्लनारीयति ॥ ”

(भर्तृहरि निवेदम्)

(b) “ What careth she for hearts when once possess'd ? ”
Byron's *Childe Harold's Pilgrimage*, II. 34.

विश्रम्य विश्रम्य वने द्रुमाणां, छायासु तन्वी
विचचार काचित् । स्तनोत्तरीयेण करोद्धतेन,
निवारयन्ती शशिनो मयूखान् ॥ २२ ॥

वनके वृक्षोंकी छायामें विश्राम लेले कर वह विरहिणी
तरुणी अपने चौरको स्तनपरसे उठाकर चंद्रमाकी
किरणोंसे निज कोमल शरीर की रक्षा करती हुई वनमें
विचर रही है ॥ २२ ॥

इस श्लोकमें कविने किसी विरहिणी स्त्रीके कोमल
शरीर की असाधारण सुकुमारता का वर्णन किया है कि
जिसके कारण से वह सूर्य की प्रखर किरणोंकीही नहीं
किंतु चंद्रमा के शीतल प्रकाश को भी सहन नहीं कर
सकती । प्रत्येक पदसे श्लोकोक्त तन्वीकी असामान्य सु-
कुमारता प्रत्यक्ष रूपसे झलकती है ॥

Look at the delicate form of that fairy woman
who is walking in cool moonlit night advancing step by
step with a slow and cautious pace, resting occasion-
ally under the shade of forest trees and drawing up
her veil across the moon so as to protect her face from
the effects of lunar rays !

Quoted anonymously in the *शङ्करपद्धति* at No. 3399.
This *Śloka* is generally misinterpreted by translators.

अदर्शने दर्शनमात्रकामा, दृष्ट्वा परिष्वङ्गरसै-
कलोला । आलिङ्गितायां पुन रायताक्ष्या-
माशास्महे विग्रहयो रभेदम् ॥ २३ ॥

विशाल नेत्रवाली रमणी का जबतक दर्शन न हो तब तक तो दर्शनमात्र हीकी आकांक्षा बनी रहती है और दर्शन के पीछे उसका आलिङ्गन करने की लालसा उत्पन्न हो जाती है, परंतु आलिङ्गन के अनन्तर तो हमारी यह इच्छा हो जाती है कि किसी प्रकारसे हम दोनों की देह कभी पृथक् ही न हो और हम दोनों में कोई भेद न रहकर इन दो शरीरों का एकही शरीर हो जाय तो बहुत उत्तम हो ॥ २३ ॥

भावार्थ

एक बार देखलेने पर स्त्रियोंसे वचना सर्वथा असंभव हो जाता है इसलिए मुमुक्षु जनों को स्त्रियोंका चिंतन मात्रभी नहीं करना चाहिए ॥

As long as we do not see her, our only wish is to have a glance of her handsome person; but when this simple wish is gratified we are anxious to have her body in our loving embrace. However, when that boon is also granted we pray God that He may be gracious enough never to part us asunder but to keep our bodies inseparably closed to one another!

PURPORT

It is impossible not to fall into the snares of women after once seeing their faces. True lovers of freedom of will and action should, therefore, avoid them from a distance.

मालती शिरसि जृम्भणोन्मुखी, चन्दनं वपुषि
कुङ्कुमाविलम् । वक्षसि प्रियतमा मनोहरा,
स्वर्ग एष परिशिष्ट आगतः ॥ २४ ॥

मस्तक पर खिलती हुई मालती की माला धारण क-
रना, केसर चंदनसे अंगराग करना और मनोहर प्राण
प्यारी को वक्षस्थलसे लगाना पृथ्वीतल परही स्वर्गसुख
भोगने के समान समझना चाहिए ॥ २४ ॥

Those who wear fragrant garlands of budding
jasmine blossoms round their necks, rub the sweet-
scented saffron over their bodies, and press the hand-
some person of a beloved charming lady close to their
hearts, can justly be said to obtain a portion of hea-
venly bliss even upon the surface of this wretched
world.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No.
2228. For the idea of the latter half of the stanza. Cf. —

“उत्तर्तनीं समवलम्ब्य या रसिः, सा न धातुभवने ऽस्ति मे मतिः” १८
(वायसीसंहिता ७४ अध्यायः)

For the point of the Stanza, Cf. —

“If Heav'n a draught of heavenly pleasure spare,
One cordial in this melancholy vale.

’Tis when a youthful, loving modest pair,
In other's arms breathe out the tender tale.

Beneath the milkwhite thorn that scents the evening gale.” Burn's
The cotter's Saturday Night.

प्राङ्मामेति मनाग मानितगुणं जाताभिलाषं
ततः, सत्रीडं तदनु श्रुतीकृततनु प्रत्यस्तधैर्यं
पुनः । प्रेमार्द्रं स्पृहणीयनिर्भररहः क्रीडाप्रग-
ल्भं ततो, निःशङ्काङ्गविकर्षणाधिकसुखं रम्यं
कुलस्त्रीरतम् ॥ २५ ॥

प्रथम ही प्रथम “ नहीं नहीं ” के निषेध वाक्यों द्वारा कृतज्ञता रहित, पश्चात् थोड़ी थोड़ी अभिलाषा सूचक, पश्चात् लज्जापूर्वक अंग प्रत्यंगों के क्षिणिल करने की चेष्टा सहित, पश्चात् अनुरागयुक्त, पश्चात् एकान्त क्रीडा की आतिशय वांछा सहित, पश्चात् नानाविध कैलि क्रीडा में प्रवीणता प्रगट करनेवाला और तत्पश्चात् निर्भयपूर्वक अंगमर्दनादिके कारण असाधारण सुख देने-वाला कुलस्त्री का रमण अत्यंत ही रमणीय है ॥ २५ ॥

इस श्लोक में कविने अज्ञातयौवना नवोटा की दशा से मारम्भ करके प्रौढावस्था पर्यंत की स्वीया नायिका के सुरत की प्रतिमूर्ति ज्यों की त्यों खींच दी है ॥

The enjoyment of one's own wife coming of a high and respectable family is indeed the best and highest pleasure on the face of the earth; for.....

Note.—I abstain from translating the above stanza from fear of oversensitive critics who are sure to decry it as obscene. To me, it, however, presents nothing which can justly be taken as really repugnant to man's feelings in general.

Quoted anonymously in the *Sūbhāshitāvalī* (सुभाषितावलि) at No. 2242.

उरसि निपतितानां स्रस्तधम्मिल्लकानां, मुकु-
लित नयनानां किञ्चिदुन्मीलितानाम् । सुरत-
जनितखेदस्विन्नगण्डस्थलाना मधरमधुवधू-
नां भाग्यवन्तः पिबन्ति ॥ २६ ॥

वक्षस्थलपर पड़ी हुई, बिखरे हुए केशवाली, कभी
पलक लगाए हुए, कभी अधखुले नेत्रोंसे कुछ कुछ देखती
हुई, और सुरत जनित प्रस्वेद बिंदुओंको गंडस्थलपर
धारण करनेवाली पत्नियोंके अधरामृतका पान करना
बिरले भाग्यवान् मनुष्योंकेही प्रारब्धमें लिखा है ॥ २६ ॥

The pleasure of drinking the labial nectar of
their beloved wives who are lying on their breasts
with dishevelled hair, half opened eyelids, and rosy
cheeks streaming with the sweat of recent coition is
indeed reserved for the fortunate few.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at
No. 2185.

Cf. (a) “रतिरभसितान्तान्तकान्तकुचान्त, अलदमलकरामा ना-
भिदेशेष्वथो वा । रिमतमधुरमुखीनां ह्रीणनेत्रोत्पलाना, मधरमधुवधूनां भाग्यवन्तः
पिबन्ति ॥” (शार्ङ्गधरस्य)

Mark that the last charana of this verse exactly coincides with
that of our text.

(b) “आलोलमलकावलीं विह्वलितां विश्वचलकुण्डलं,
किं चिन्मृद्विकोपकं तनुतरेः स्वेदाभसः सीकरैः ।
तन्या यत्सुरतान्ततान्तनयनं वक्त्रं रतिलय्यये,
तत्त्वां पातु चिराय किं हरिहरज्जादिभिर्द्वैतैः ३” (अमरशतके)

आमीलितनयनार्या, यत्सुरतरसो नु संविदं-
 कुरुते । मिथुनैर्मिथोऽवधारित मवितंथ
 मिदमेव कामनिर्वहणम् ॥ २७ ॥

अधखुले नेत्रवाली स्त्रियोंके साथ सुरतरसका साक्षा-
 त्कार करनाही कामी जनोंके मनोवांछित पुरुषार्थका
 अन्तिम परिणामहै कि जिसकी क्रीडा करनेवाले दोनों
 स्त्रीपुरुषही भलीभाँति जान सकते हैं ॥ २७ ॥

The enjoyment of women whose eyes are partly
 closed on account of the intensity of their passion is
 the highest pleasure that can be felt by the loving
 pair and constitutes the ultimate end of amorous
 sports.

For etiquette's sake it is most appropriate and proper to leave
 this stanza without any note whatever.

इदं मनुचितक्रमश्च पुंसां, यदिह जरास्वपि
मान्मथा विकाराः । यदपि च न कृतं नितम्बि-
नीनां, स्तनपतनावधि जीवितं रतंवा ॥ २८ ॥

बुद्धावस्थामेभी कामदेवके विकारोंका अनुभव करना
मनुष्योंके लिए बहुतही अनुचित है, विशेष करके इस
कारणसे कि सुंदर जघनस्थलवाली रमणियोंके जीवन
और सुरतकी अवधि उनके स्तनोंके पतन होनेके समय
पर्यंत नहीं रखी गई है ॥ २८ ॥

How unjustifiable and improper is the decree of
fate which makes men succumb to the sentiments of
love even when they are too old for them ; especially
when we see that the life of women is not limited to
the contraction or fall of their heaving breasts ?

Quoted anonymously in the *Kāryapradyōt* (काव्यप्रदीप) and the
Uddāharanachandrikā (उदाहरणचंद्रिका).

Cf.— “ न शतेनापि वर्षाणा मपैति मद्नाशयः ।

तत्राक्षतया निवर्तन्त नराः—३४”

(वाराहीसंहिता ७४ अध्यायः)

In the *शार्ङ्गधरपद्धति* at No. 564, the first half of this verse is
ascribed to *शीलामट्टारिका*, and the second half to *भोजराज* when both
were playing chess with one another.

एतत्कामफलं लोके, यद्वयोरैकचित्तता ।
अन्यचित्त कृतेकामे, श्वयोरिव सङ्गमः॥२९॥

इस संसारमें सुरत के समय स्त्रीपुरुषका एक चित्त होनाही कामका फल समझा गया है, क्योंकि जब दोनोंका एक चित्तही न हो वह तो सुरतही नहीं कहा जासकता किंतु श्व संगमके समानहै ॥ २९ ॥

The true end of coition is the full union of the hearts of the enjoying persons ; but when that aim is not accomplished, the intercourse is nothing different from a contact of corpses.

Cf.— “ सुरते च समाधौ च, मनो यत्र न लीयते । ध्यानेनापि हि किं तेन, किं तेन सुरतेन वा ॥ ”
(शार्ङ्गधरपद्धतिः)

Union of hearts is, in reality, the first requisite for true friendship. Where this is not the case there is neither love nor friendship. The poet expresses this idea very strongly in the above *Śloka*.

प्रणय मधुराः प्रेमोद्गाढा रसादलसा स्तथा,
 भणितमधुरा मुग्धप्रायाः प्रकाशितसम्मदाः ।
 प्रकृतिसुभगा विश्रम्भार्हाः स्मरोदयदायिनो,
 रहसि किमपि स्वैरालापा हरन्ति मृगी
 दृशाम् ॥ ३० ॥

नम्रता पूर्वक मधुर, अनुराग पूर्ण, शृंगारादि रसकी
 आधिक्यतासे शिथिल, रति संकेतिक वचनोंसे मधुर,
 अस्फुट, आनन्दयुक्त, स्वभावहीसे सुन्दर, विश्वासके योग्य
 और कामदेवको उत्पन्न करनेवाला, मृगनयनी सुन्दरि-
 योंका एकान्तस्थलका यथेच्छ भाषण निस्संदेह सबके
 मनको हरण करलेताहै ॥ ३० ॥

The words of women with antelope-like eyes which are (1) sweet on account of their meekness, (2) full of affection, (3) slow on account of the intensity of their love, (4) agreeable to hear, (5) almost indistinct and unintelligible, (6) expressive of happiness, (7) naturally graceful, (8) trustworthy, (9) apt to excite passion, and (10) coming out of their own free will, if spoken in a lonely space are sure to enslave the hearts of those to whom they are addressed.

Cf.— (a) “ मधुरविज्ञादा विरक्तमार्हा मधुः स्मृतमन्यवो, मधुरसरलाः प्रेम
 प्रदा मधुर्मधु रस्थिराः । विततशपयोपालंमाङ्गल मधुर्मधुरामधुः, परिवर्द्धितो निष्प-
 र्देत्ता मियो मिथुनोक्तयः ॥ ” (सुनापितावलिः).

(b) “ म्लानस्य जीवकुसुमस्य विकासनानि, सन्तर्पणानि सकले-
 न्द्रियनन्दनानि । एतानि ते सुवचनानि सरोरुहाक्षि, कर्णामृतानि मनसश्च
 रस्तयनानि ॥ ” (भवभूतिरुतोररामचरितम्).

आवासः क्रियतां गाङ्गे, पापहारिणि वारिणि ।
स्तनद्वये तरुण्यावा, मनोहारिणि हारिणि ॥ ३१ ॥

यातो पापमोचनी श्रीगंगाजीके तटका सेवन करनाही
श्रेष्ठ है और या तरुणी सुंदरियोंके मनोहर स्तनमध्यका
भोगविलासही ठीक है ॥ ३१ ॥

भाचार्य ।

मनुष्यको उचित है कि यातो जगतके जंजालोंको
छोड़कर श्रीगंगाजीके तटका निवास करे और या
संसारमें अनुरक्त होकर सुंदर युवतियोंके साथ विहार करे।

You should either go to the Ganges and take your
abode on her pious banks quite capable of purifying
your soul of all previous sins, or you should devote
yourself to the charming breasts of young women
adorned with beautiful necklaces.

Quoted anonymously in the *Bṛhāṣṭīrālī* (सुभाषितावलि) at
No. 3425. (B. S. S. No. XXXI.)

The Hindus consider the Ganges as the most sanctifying stream
on the surface of the globe. For the description of the Ganges, see our
note elsewhere.

प्रियपुरतो युवतीनां, तावत्पदमातनोतु हृदि-
मानः । वहति न यावच्चन्दन तरुसुरभिर्नि-
र्मलः पवनः ॥ ३२ ॥

तरुणियोंके हृदयमें अपने प्राणवल्लभके समक्ष मानकी
स्थिति जबतकही रह सकतीहै कि तबतक चंदन तरुकी
सुगंधयुक्त निर्मल पवनका संचार न हो ॥ ३२ ॥

भाषार्थ ।

मलयाचलके शीतल, मंद, सुगंध पवनके चलतेही
मानवती स्त्रियोंके मानका तत्काल मर्दन होजाता है ।

In company of their lovers, jealous anger in
youthful women's hearts can only exist until the blow-
ing of a fresh breeze smelling of the sweet scent of
sandal wood.

Sanskrit poetry is very full—rather overful—of the description of
mēna or jealous anger of our ladyloves. Fresh breezes saturated with
the sweet scent of sandal are one of the many causes which help us to
a considerable extent to put out their anger, to reinstate ourselves
into their favours and to bring about the wished-for reconciliation with
our sweethearts far sooner than it could have been under any other
circumstance.

परिमलभृतो वाताः शाखा नवाङ्कुरकोटयो,
मधुरविरुतोत्कण्ठावाचः प्रियाः पिकपक्षि-
णाम् । विरलसुरतस्वेदोद्गारा वधूवदनेन्दवः,
प्रसरति मधौरात्र्यां जातो न कस्य गुणो-
दयः ॥ ३३ ॥

जिस समयमें सुगन्धयुक्त पवन चलने लगता है,
वृक्षोंकी शाखा नवीन पत्राङ्कुरोंसे सुशोभित होजातीहै,
कीयल उत्कण्ठायुक्त प्रिय कलरव करने लगते हैं, और
पक्षियोंके सुखचन्द्रपर सुरत जनित मस्वेदकी तनिकसी
धार बहार देने लगती है, ऐसे वसन्तऋतुकी रात्रिमें
कौनसा ऐसा पुरुष है कि जिसके हृदयमें कामदेवका
उदय न होता हो? ॥ ३३ ॥

Who is it that can avoid the excitement of
passion in the midst of a lovely night of Spring when
the air is full of agreeable smell, the boughs of trees
are covered with fresh foliage, the sweet cooings of
cuckoos are causing great sensation in the hearts,
and the coition sweat is slightly perceptible on the
cheeks of moon-faced ladies?

Cl.—(a) "आकम्पितानि हृदयानि मनस्विनीनां, वातैः प्रफुल्लसहकार-
कृताधिवासैः । संवाधितं परभृतस्य मदाकुलस्य, श्रोत्रप्रियैर्मधुकरस्य च गीत-
नादैः" ३३ (ऋतुसंहारः)

(b) "अविरलकमलविकासः, सकलालिमदश्चकोकिलानन्दः ।

रम्योऽयमेति संप्रति, लोकोत्कण्ठाकरः कालः ॥ ८३ "

(कान्यालङ्कारः । ७ अध्यायः)

मधुरयं मधुरै रपि कोकिला-कलकलैर्मलय-
स्य च वायुभिः ॥ विरहिणः प्रणिहन्ति शरी-
रिणो, विपदि हन्त सुधाऽपि विषायते ॥३४॥

कोकिलके मधुर कलरव, और मलयाचलके सुगंधित
पषनोंसे विभूषित होनेपरभी यह वसंतऋतु विरहीजनोंके
प्राणोंका हरण करलेताहै । अहो ! क्याही खेदका विष-
यहै कि देहधारियोंके लिए विपत्तिके समयमें अमृतभी
विषके समान दुःखदायी हो जाताहै ॥ ३४ ॥

The hearts of lovers separated from their sweet-
hearts are sorely pained by the lovely Spring, not-
withstanding its sweet cooings of cuckoos, and
the odoriferous air of the Malaya. True it is, that in
man's misfortunes nectar is even changed into
poison.

xi.—(a) “ पाटीरदुर्मुखं पुण्ड्रमुखं वाता इवावापिनो, वाता वापि ह-
हन्ति लोचन ममी ताम्रारसादृशमाः । एते हन्त किरन्ति कूजितमयं हाहाहलं
कोकिला, बालवालमृणालकोमलतनुः प्राणान्कथं रक्षतु ” ५७

(भाषिनी विलासः । गंगारे)

(b) “ उन्मीलनमृगं घलुश्च मधुपव्याघ्रतृच्छाङ्कुर जीवत्कोवि ल-
काकलीकलकलैर्द्वीर्णकर्णज्वराः । नीयन्तेपथिकैः कथं कथमपि ध्वानावधान-
क्षण प्राप्तप्राणसमासमागमरसोद्भासैरमीवासराः ” (गीतगोविन्दः । प्रथमसर्गः)

आवासः किल किञ्चिदेव दयितापार्श्वे विलास-
लसः, कर्णे कौकिलकामिनीकलरवः स्मेरो ल-
तामण्डपः । गोष्ठी सत्कविभिः समंकतिपयैः
सेव्याः सितांशोः कराः, केषांचित्सुखयन्त्यवे-
हि हृदयं चैत्रे विचित्राः क्षपाः ॥ ३५ ॥

जिस समयमें, भोगविलाससे शिथिल होकर अपनी प्राणप्यारीके निकट कुछ काल निवास करना, कौकिल कामिनियोंके सुंदर शब्दोंका श्रवण करना, प्रफुल्लित लतामंडपका आनंद लूटना, और उत्तमोत्तम कवीश्वरोंकी गोष्ठी और चंद्रमाकी शीतल किरणोंका सेवन करना आनंददायक होताहै वैसी चित्रविचित्र चैत्रकी रात्रियें किसी किसी भाग्यवान मनुष्योंके हृदयकोही सुखी करती हैं ॥ ३५ ॥

There are only a few persons who can afford to delight themselves in the wonderfully pleasant nights of *Chaitra* either by taking a slight rest from their amorous toils by the side of their beloved loves, or by hearing the sweet chirpings of female cuckoos, or by entering the interior of a lovely bower of creepers, or by conversing with good poets, or by enjoying the cool rays of the moon.

OL— “रम्यः प्रदीपसमयः स्फुटचंद्रभासः, पुंस्कोकिलस्य विरतं पवनः सुगन्धिः । मत्तालियूयविरतं निक्षिप्तीषुपानं, सर्वं रसायनमिदं कुसुमायुधस्य ३४”
(मनुसंहारे वसन्तवर्णने)

पान्थस्त्रीविरहानलाहुति कथा मातन्वतीम-
 जरी, माकन्देषु पिकाङ्गनाभिरधुना सोत्क-
 ण्ठ मालोक्यते । अप्येते नवपाटलापरिमलप्रा-
 ग्भारपाटञ्चरा, वान्ति क्लान्तिवितानतानवकृ-
 ताः श्रीखण्डशैलानिलाः ॥ ३६ ॥

इस वसंतकालमें स्थान स्थानमें पथिकोंकी विरहिणी स्त्रियोंकी वियोगामिसे निकली हुई मंजरीरूपी शिखा प्रज्वलित होरही है, आस्रके वृक्षोंमें कोयल उत्कंठासहित अवलोकन कररही हैं, और नवीन खिले हुए पलाशके पुष्पसमूहकी सुगंधि चुरानेवाले और मार्ग चलनेके श्रमको दूर करनेवाले मलयाचलके पवन चलरहे हैं ॥ ३६ ॥

इस श्लोकमें कविने वसंतऋतुकी स्वाभाविक महिमा वर्णनकी है ॥

The sight of mango stalks representing as it were the burning flame of the fire of separation from his beloved wife, the passionate looks of female cuckoos, and the sweet-scented breeze of the Malaya mountain blowing with the stolen colour of the newly blossomed *Pātals* that can allay the fatigue of the way, all combine to add a great deal to the mental pangs of the unfortunate traveller away from home.

CL.— “ द्रविगलितमग्नीवद्विचंचत्पराग प्रकटितपटवासैर्वासयन्कानना-
 नि । इह हि दहति चेतः केतकीगंधबन्धुः, प्रसरदसम बाणप्राणवद्रंघवाहः । ”

(गीतगोविंदः प्रथमसर्गः)

सहकारकुसुमकेसर निकरभरामोदमूर्छितदि-
गन्ते । मधुरमधु विधुरमधुपे, मधौ भवेत्कस्य
नोत्कण्ठा ॥ ३७ ॥

जिस समयमें आमके पुष्पोंकी केसरके अतिशय
सुगंधसे दशों दिशा व्याप्त होजाती हैं और मधुर मधुके
आस्वादनसे सारे भ्रमर उन्मत्त हो जाते हैं उस वसंत
ऋतुमें किस मनुष्यके मनमें कामोदीपन नहीं होता? ३७

The advent of the lovely season of Spring when
the whole atmosphere is quite saturated with the
sweet perfume of copious mango blossoms, and the
bees are almost maddened with drinking the
flowery juice, is powerful enough to make us ardently
long for the company of our beloved persons. To be
sure, there is none who can successfully stand the
irresistible force of Love in Spring.

Quoted under *Kopilarudra* in the *Subhāṣitāvalī* (सुभाषितावलि)
at No. 1666, and the *शार्ङ्गधरपद्धति* at No. 8787.

Cf.— (a) “विकसितसहकारभारहारी, परिमलपुञ्जितगुञ्जितहिरण्यः ।
नैवकिसलयचादवाम्भ्री ह्रसति मुनेरपि मानसं वसन्तः”

(काव्यप्रदीपः)

(b) “मलयानिलललनोत्थण मदकलकलकंठकलकलललललमः ।
मधुरमधुविधुरमधुपे, मधुरमधुनाचिनोति धराम्”

(काव्यालङ्कारः, II. 30)

Mark that the 3rd *Charana* of this stanza is similar to that
of our text.

अच्छाद्रं चन्दनरसार्द्रकरामृगाक्ष्यो, धारागृहा-
णि कुसुमानि च कौमुदी च । मन्दो मरुत्सु-
मनसः शुचिहर्म्यपृष्ठं, ग्रीष्मे मदं च मदनं च
विवर्द्धयन्ति ॥ ३८ ॥

अत्यंत स्वच्छ चंदनके रससे आर्द्रहार्योवाली मृग-
नयनी सुंदरियें. जलयंत्र (होज फँवारे आदि), पुष्प,
चंद्रमाकी निर्मल चांदनी, मंदगामी सुगंधित पवन,
और सुंदर महलकी छत, ये सब ग्रीष्म ऋतुमें आनंद
और कामदेव दोनोंहीकी वृद्धि करते हैं ॥ ३८ ॥

Hands of faireyed damsels drenched with the
juice of pure sandal, houses furnished with
artificial jets or fountains of water, flowers, moonlit
nights, slow and sweet-scented breezes, and beautiful
roofs of stately palaces are all conducive to streng-
then high spirits and passion in summer.

Or.—“ निशाः शशाङ्कः क्षतनीरराजयः, कचिद्विचित्रं जलयंत्रमंदिरम् ।
मणिप्रकाराः सरसे च चंदनं, शुचौ प्रिये यान्ति जनस्य सेव्यताम् ”
(मरुत्सुहारः । ग्रीष्मवर्णनम्)

स्रजो हृद्यामोदा व्यजनपवन श्रन्द्रकिरणाः,
 परागः कासारो मलयजरजः सीधुविशदम् ।
 शुचिः सौधोत्सङ्गः प्रतनुवसनं पङ्कजदृशो,
 निदावार्ता ह्येतत्सुखमुपलभन्ते सुकृतिनः ३९॥

ग्रीष्मके निदाघसे पीडित होकर मनोहर पुष्पमाला।
 पंखेका पवन, चंद्रमाकी शीतल किरण, पुष्पोंका पराग,
 सरोवर, चंदनकी रज, उत्तममदिरा, सुंदर महलकी
 छत, बारीक वस्त्र, और कमलनयनी प्राणप्यारीके उप-
 भोग करनेका सुख विरले भाग्यवान मनुष्यही हूट
 सकते हैं ॥ ३९ ॥

Beautiful garlands, fan-breezes, lunar rays,
 pollen dust, tank, sandal powder, pure wine, fine pa-
 laces, few (necessary) clothes of delicate fibre, and
 lotus-eyed women constitute a special privilege of the
 blessed few when they are pained with the excessive
 heat of summer.

Or— “ अत्यच्छं सितं मंशुकं शुचिं मधुं स्वामोदं मच्छं रजः,
 कर्पूरं विष्टुतां चन्दनकुचद्वन्धाः कुरङ्गीदृशाः ।
 धाराविश्वं सपाटलं विचकिलः स्रग्दामचन्द्रत्विषो,
 घातः सृष्टिं रियं वृथैव तव न ग्रीष्मोऽभविष्यद्यदि । ”

(सुभाषितरत्नभाण्डागारः)

सुधाशुभ्रं धाम स्फुरदमलराशेभः शशधरः,
 प्रियावक्राम्भोजं मलयजरजश्चातिसुरभि ।
 स्रजो हृद्यामोदा स्तदिदमखिलं रागिणिजने,
 करोत्यन्तः क्षोभं नतु विषयसंसर्गविमुखे ॥४०॥

लिपा पुता स्वच्छ महल, चंद्रमाकी निर्मल प्रकाश-
 मान चांदनी, प्राणप्यारीका सुखकमल, अत्यंत सुगंधित
 चंदनकी रज, और मनोहर पुष्पमाला कामी जनोके
 मनमें बहुत क्षोभ उत्पन्न कर सकते हैं परंतु विषय
 वासनासे विमुख विरक्त जनके अंतःकरणमें किसी
 प्रकारका विकार नहीं कर सकते ॥ ४० ॥

A neat and clean house, the clear and reful-
 gent moon, the lotus-like face of sweethearts, fragrant
 sandal dust, and charming garlands are able to cause
 a powerful storm into the hearts of the passionate ;
 but, on the contrary, they are quite helpless to pro-
 duce the least effect upon the calm and serene tem-
 perament of those who have resolutely turned their
 faces from sensual pleasures.

When we consider the point of the stanza we cannot fairly
 justify its place in the description of Summer. However, the poet
 seems apparently bent on bringing the cooling effects of cleanliness,
 moon, ladies, sandal and flowers to the notice of his readers.

तरुणीवैषादीपितकामा, विकसितजातिः पुण्य
सुगन्धिः । उन्नतपीनपयोधरभारा, प्रावृट्
कुरुते कस्य न हर्षम् ॥ ४१ ॥

कामोद्दीपन करनेवाली, प्रफुल्लित मालती लतासे
सुशोभित, उत्तम सुगंधसे सुगंधित, तथा उन्नत और सघन
पयोधरोंसे युक्त वर्षाऋतु तरुणी स्त्रीके समान किस
मनुष्यके हृदयको हर्षित नहीं करती ॥ ४१ ॥

कविने इस श्लोकमें वर्षा ऋतुकी तुलना तरुणी स्त्रीके
साथ की है । “ दीपितकामा, ” “ विकसितजातिः ”
“ पुण्यसुगन्धिः, ” और “ उन्नतपीनपयोधरभारा, ” तरुणी
और प्रावृट् दोनोंहीके विशेषण हैं ॥

Who is not delighted at the sight of the rainy
season which like a youthful lady is quite capable of
exciting men's passions by the fragrant odour of full-
blown *Jōti* flowers and the thick gathering of rising
clouds loaded with rains ?

In the following couplet we have got a very striking contrast
to the idea of the text ; for, here, the poet *Triddhi* (तृद्धि) compares
the rainy season to an old woman.

“ अपगतस्त्र्योविकारा, धनपटलाक्रान्ततारकालोका ।

लम्बपयोधरभारा, प्रावृडियं वृद्धवन्तिव ” (सुभाषितावलिः)

वियदुपचितमेघं भूमयः कन्दलिन्यो, नवकुट
जकदम्बामोदिनो गन्धवाहाः । शिखिकुलक-
लकेकारावरम्या वनान्ताः, सुखिन मसुखिनं
वा सर्वमुत्कण्ठयन्ति ॥ ४२ ॥

वर्षाकालके मेघपटलसे व्याप्त हुआ आकाश, नवीन
अंकुरोंसे युक्त भूमिस्थल, तत्क्षणखिले हुए कुटज और
कदंबके पुष्पोंकी सुगंधसे सुगंधित पवन, और
मयूरमंडलीके कलरवसे रमणीय वनप्रदेश, सुखी और
दुखी सबहीको उत्कण्ठित करते हैं ॥ ४२ ॥

The spirits of every person whether happy or
unhappy are sure to be affected with ardent passion
at the sight of the cloudy sky, the sprouting fields,
the fragrant breeze blowing with the colour of newly
blossomed *Kutaja* (कुटज) and *Kadamb* (कदम्ब) flow-
ers, and the charming forests full of melodious noise
of peacock flights.

Uf.—(a) “उन्निद्रकन्दलदलान्तरलभ्यमान, गुक्षन्मदान्धमधुपे घनमेघः
काले । स्यमेऽपि यः प्रयसति प्रविहायकान्तां, तस्मैविपाणरहिताय नमो वृषाय ।”

(सुभाषितरत्नभाण्डागारः)

(b) “गवर्णं च मत्तमेहं धारालुलिखज्जुणहं अ वणाहं ।

(गर्णं) (धे) (तार्जुनानि) (च) (मानि)

गिरहङ्कार मियङ्कार हरन्ति नीलायो वि णिसाओ ।

(नि) (मृगा) (अपि) (निशाः)

(आनन्दवर्धनस्य ध्वन्यालोके)

(c) “वियदलिमलिनाम्युगर्ममेघं, मधुकरकोकिलकूजितैर्दिशा श्रीः
धरणि रमिनवाङ्मुपद्वटङ्गा, मणति परे दयिते प्रसीद मुधे ”

(काव्यप्रदीपः)

उपरिघनं घनपटलं, तिर्यग्गिरयोऽपि नर्तित-
मयूराः । क्षितिरपि कन्दलधवला, दृष्टिपथिकः
क्यापयतु ॥ ४३ ॥

मस्तकके ऊपर तो मेघोंकी घटाका घटाटोप हो रहा है, दोनों पार्श्वके पहाड़ोंमें मयूर मंडली नृत्य कर रही हैं और चरणोंके नीचेकी भूमि नवीन कंदलसे धवल हो रही है । इस दशामें विचारे पथिक किस तर्फमें दृष्टि करके संतुष्ट हो सकते हैं ? क्योंकि वे जिधर देखते हैं उधरही कामोदीपक पदार्थोंसे उनका अंतःकरण संतप्त होता है ॥ ४३ ॥

How can the mind of a wayfarer be not disturbed at the sight of his head being canopied with raining clouds, the sidelong hills being filled with peacocks dancing with pleasure, and the soil beneath his feet being covered with flowers and roots ?

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhāshitāvalī* (सुभाषितावलि), at No. 1744 and anonymously in the *Śārdhārāpaddhati* at No. 3886.

The words “उपरि घनं घन पटलं” are also met with in the *Mudrārākhaṇa* (मुद्राराक्षस) १ । २१).

Cf.— “दलकंदलभागूमिः, सनवाम्बुदमम्बरम् ।

वाप्यः फुल्लाम्बुजयुजो, जातादृष्टिविषमम्”

(काव्यानुशासनम्)

इतो विद्युद्रष्टाविलसित मितः केतकितरो,
स्फुरद्बन्धः प्रोद्यज्जलदनिनदस्फूर्जित मितः ।
इतः केकिक्रीडाकलकलरवः पक्ष्मलदृशां,
कथं यास्यन्तेते विरहदिवसाः संभृतरसाः ४४॥

नहीं मालूम कि सुलोचना विरहिणी स्त्रियोंके शृङ्गार-
रादिरसोंकी वृद्धि करनेवाले वियोगके दिन इस वर्षा
कालमें किस प्रकारसे कटेंगे, क्योंकि एक ओर तो
आकाशमें विजलियोंने झमाझम मचा रखी है और
दूसरी ओर फूली हुई केतकीकी महक उड़ रही है, तथा
इधर तो बरसते हुए मेघोंका समूह गर्जना कर रहा है
और उधर मयूर मंडली उन्मत्त होकर नाचती हुई सुंदर
कलरव कर रही है ॥ ४४ ॥

With what great difficulty will, the days of
women, with strong and beautiful eyelashes and
wellversed in the art of sensual enjoyments, be pas-
sed at the time of separation from their loving hus-
bands when their hearts are sorely pained with the
fire of passion continually brightened at the sight of
a brilliant flash of lightning in the sky, on the one
side, and the odorous air fraught with the strong
scent of *Ketaki* (केतकी) flowers, on the other; as
well as of the roaring of raining clouds, in this place,
and the passionate cries of peacocks in that ?

Cf.—(a) “क्षिप्रधारा हाराः क्षमितशमपाराः क्षमवता ममूचीसंचाराः
कुसुमविकाराश्चाशिक्षिनाम् । घृताञ्जल्यापारा स्तुहिनकणसारा विरहिणी मनः
कीर्णाङ्गाराः किरति जलधारा जलधरः ॥ ” (सुभाषितरत्नमंडागारः)

(b) “मेव व्योम नवाम्बुनिर्वसुमती विद्युद्धताभिर्दिशो, धाराभि
र्गगनं वनानि कुटजैः पूरै र्वृताभिः प्रगाः । मर्का घातयितुं वियोगविभुरां दीनां
वराकीं त्रिषं, प्रावृट्काल ह्वाश्वर्गमकृतं मिथ्या किमाडम्बरम् ॥ ”

(सुभाषितावलिः)
(c) “इतः केकीनादै स्तुदति शतकोटि प्रतिमदै, रितः कामः कामं
कालिनतरवाणः प्रहरति । इतो गजत्पुङ्खलधरगणो भीमनिन्दै, विना नाथं जाने
न सन्नि भविता किं ननु यम ॥ ”
(जनार्दनमहत्स्य शृङ्गारशतकम्)

असूचीसंसारे तमसि नभसि प्रौढजलद-ध्वनि-
 प्राये तस्मिन्पतति दृपदां नीरनिचये । इदं
 सौदामिन्याः कनककमनीयं विलसितं, मुदं च
 ग्लानिं च प्रथयति पथिष्वेव सुदृशाम् ॥४५॥

जिस साँवनकी महा अंधियारी रातमें सूईके बराबर
 भी पगडंडी नहीं सूझती, और अत्यंत गर्जना करने-
 वाली और मूसलधार बरसनेवाली घटासे सारी पृथ्वी
 ओले और जलसे व्याप्त होरहीहै, उस समयकी सुवर्णके
 समान सुंदर बिजलीकी चमक सुलोचना विराहिणी
 स्त्रियोंके अंतःकरणमें हर्ष और ग्लानि दोनोंका विस्तार
 करती हैं ४५ ॥

In the dark nights of *Nabhas* or *Shrāwana* (नभस
 or श्रावण) when rain and hail are falling upon the
 earth with a tremendous noise of roaring clouds, and
 when footpaths are quite imperceptible to the eyes,
 the golden flash of lightning beautifully shining
 across the sky is at once a source of great delight
 and disturbance to fair-eyed ladies.

The downpour of rain is particularly smart and heavy
 during the month of *Śrāwan* which generally falls in with July; add
 to it the deafening roar of the clouds in a dark night; and the miseries
 or fears of a lovely woman will be found really astounding.

आसारेण न हर्म्यतः प्रियतमैर्यातुं वहिः श-
क्यते, शीतोत्कम्पनिमित्तं मायतदृशा गाढं
समालिङ्ग्यते । जाताः शीतलशीकराश्च मरु-
तश्चात्यन्तखेदच्छिदो, धन्यानां वत दुर्दिनं
सुदिनतां याति प्रियासङ्गमे ॥ ४६ ॥

जिस समयमें मूसलधार वर्षाके कारण प्राणवल्लभ
शयनमंदिरसे बाहिर नहीं जा सकते और शीतसे
कांपती हुई पूर्णरूपसे खुले हुए नेत्रोंसे देखनेवाली
प्राणप्यारीका गाढआलिंगन करते हैं, तथा शीतल जल
कणको धारण करनेवाली पवन सुरतके अत्यंत परिश्र-
मको मिटा देतीहै, वह वर्षाके दुर्दिन सौभाग्य शाली
पुरुषोंके लिए सुदिनका स्वरूप धारण करलेते हैं ॥ ४६ ॥

For blessed persons, a foul rainy day is even
changed into a pleasant and enjoyable one ; for,
when they are unable to go out of their bedrooms on
account of the incessant downpour of rains, they glad-
ly return to their loves who trembling with cold
take them into their close embraces : as well as when
the cool particles of water in the surrounding atmos-
phere give them a refreshing sensation, and allay the
excess of fatigue they might have incurred in their
sensual pleasures.

Quoted anonymously in the *Sobhāshītāvalī* (सुभाषितावलि)
at No. 1784.

No one needs be told that the company of those near and dear
to us invariably lightens the bitter severities of a stormy and foul
weather.

अर्द्धं नीत्वा निशायाः सरभससुरतायासखिन्न-
 श्लथाङ्गः, प्रोद्धूतासह्यतृष्णो मधुमदनिरतो
 हर्म्यपृष्ठे विविक्ते । सम्भोगाकृन्तकान्ता
 शिथिलभुजलतावर्जितं कर्करीतो, ज्योत्स्ना-
 भिन्नाच्छधारं पिवति न सलिलं शारदं मन्द-
 भाग्यः ॥ ४७ ॥

जो पुरुष शरदकी चांदनीमें आधीरातके समय शी-
 ततापूर्वक किए हुए सुरतके परिश्रमसे शिथिल, असह्य
 तृष्णासे व्याकुल, और मदिरापानसे उन्मत्त होकर
 स्वच्छ महलकी छतपर बैठा हुआ संभोग जनित खेदसे
 शिथिल भुजावाली प्राणप्यारीके हिलतेहुए हाथोंमें ली
 हुई हिलती हुई झारीसे पड़ती हुई निर्मल जलधाराका
 पान नहीं करता वह निस्संदेह मंदभागी है ॥ ४७ ॥

One who after the lapse of the first half of night
 when having tired of the recent enjoyment of his
 wife, and pained with unbearable thirst on that
 account, is sitting in an intoxicated state on the
 lovely roof of a palace, does not avail himself of the
 pleasure of drinking clear autumnal water pouring
 out in a transparent stream in bright moonlight
 from the mouth of a beautiful waterpot held by the
 trembling hands of his beloved sweetheart whose
 strength has equally failed owing to the said coition,
 is no doubt a very unfortunate being.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sārngadhara-paddhati*
 (शार्ङ्गधरपद्धति । ३९०८) and anonymously in the *Subhāshitāvalī*
 (सुभाषितावलि । १८२४)

Cf. — “ इत्थं निर्मलकर्करीस्थ मसह प्रालेय वाताहतं,

नाघन्याः प्रचुरं पिवन्त्यनुदिनं प्रोन्मुक्तधारं पयः ”

(कान्यालंकारटीकायाम्)

हेमन्तेदधिदुग्धसर्पिरशनामाञ्जिष्टवासोभृतः,
काश्मीरद्रवसान्द्रदिग्धवपुषः खिन्ना विचित्रै-
रतैः । पीनोरुस्तनकामिनीजनकृताश्लेषा गृहा-
भ्यन्तरं, ताम्बूलीदलपूगपूरितमुखा धन्याः
सुखं शेरते ॥ ४८ ॥

हेमन्त ऋतुके समय दही, दुग्ध और घृतादिका भोजन करनेवाले, मंजीठके रंगे हुए लाल वस्त्र पहननेवाले, सघन केसरके रससे शरीरको चित्रित करनेवाले, नाना प्रकारके सुरतजनित खेदसे शिथिल होकर पीनोन्नत उरुस्थल और स्तनोंको धारण करनेवाली कामवती स्त्रियोंका आलिंगन किए हुए सुंदर ताम्बूलकी बीटिका मुखमें लिए जो पुरुष मंदिरके अभ्यंतर स्थानमें सुख पूर्वक शयन करतेहैं वह निस्संदेह धन्य हैं ॥ ४८ ॥

In winter, those persons are indeed very fortunate who can afford to (1) have plenty of milk and *Ghee* upon their tables, (2) wear deepred clothes upon their bodies, (3) enjoy the luxury of rubbing a thick layer of saffron juice over their handsome persons, (4) have the pleasure of tiring themselves with a variety of sensual enjoyments, (5) lie down into the close embraces of lovely women with thickset breasts, and (6) sleep with ease and comfort in the interior of their houses, chewing a leaf of piper-betel mixed with areca nut and other spices.

It may be observed that the use of curd, milk, ghee, red clothes and saffron is specially recommended in the cold weather.

चुम्बन्तो गण्डभित्ती रलकवति मुखे सीत्कृता-
न्यादधाना, वक्षः सूत्कञ्चिकेषु स्तनभरपुलको-
द्भेद मापादयन्तः । ऊरूनाकम्पयन्तः पृथु-
जघनतटात्संसयन्तोऽशुकानि, व्यक्तकान्ताज
नानां विटचरितकृतः शैशिरा वान्ति वाताः ४९॥

कामिनियोंकी अलकावालियुक्त कपोलस्थलीका चुंबन करनेवाले, उनके मुखसे शीताधिक्यके हेतु 'सी' 'सी' शब्द कराते हुए, कंचुकी रहित वक्षस्थलपर प्रकट हुई रोमावलिके कारणसे दोनों कुचयुगलका भेद बतलाने वाले, दोनों पेडुओंको कंपित करते हुए और भारीजंघाओंसे वस्त्रोंको दूर करते हुए शिशिर ऋतुके पवन प्रत्यक्ष रूपसे स्त्रियोंके साथ जार कर्म कर रहे हैं ॥ ४९ ॥

Kissing the cheeks, causing a shivering sound of their lips in the fairy faces upon which the luxuriant hair is falling in a wanton state, giving rise to the appearance of a distinct line of demarcation between their bare and heaving breasts, shaking the buttocks, and blowing aside the clothes from their bulky upper legs, the wintry winds are clearly playing the part of *Vitus* or paramours with beautiful women in broad daylight.

Quoted anonymously in the *Subhāshitāvali* (सुभाषितावालि) at No. 1855 and the *Śīrugaḍharapaddhati* (शार्ङ्गधरपद्धति) at No. 3945.

Cf.—“ सीत्कारं शिक्षयति, व्रणत्यधरं तनोति रोमाञ्चम् ।

नागरिकः किमुमिलितो, नहि नहि सखि हैमनः पवनः । ”

(केशवमिश्रस्यालंकारशेखरे).

केशानाकलयन्दृशौ मुकुलयन्वासो वलादा-
क्षिप-न्नातन्वन्पुलकोद्गमं प्रकटयन्नङ्गेषु कम्पं
गतैः । वारंवारमुदारसीत्कृतकृतो दन्तच्छदा-
न्पीडय-न्प्रायः शैशिरएष सम्प्रति मरुत्का-
न्ता सु कान्तायते ॥ ५० ॥

केशोंको इधर उधर वखेरते हुए, नेत्रोंको बंद करते
हुए, वस्त्रोंको ज़ोरसे उड़ाते हुए, शरीरको रोमांचित
करते हुए, सारी देहको कंपित करते हुए, शीतकी अधि-
कताके हेतु मुखसे वारंवार सीत्कार शब्दका उच्चारण
कराते हुए और होठोंका चुंबन करते हुए शिशिर ऋतुके
पवन स्त्रियोंके साथ प्रायः पतिका सा आचरण कर रहे हैं ५०

Dishevelled the hair, closing the eyelids, for-
cibly throwing away the clothes, causing a distinct
thrill throughout the body, embracing their slightly
trembling persons, making them repeatedly utter the
low but audible sounds of fear and joy, and kissing
the lips, the cool breezes of winter are frequently
acting the part of wanton husbands or lovers with
women.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at No.
1854 and the *Śārngadhara-paddhati* (शार्ङ्गधरपद्धति) at No. 3944.

असाराः सन्त्वेते विरतिविरसायासविषया, जु-
गुप्सन्तां यद्वा ननु सकलदोषारूपदमिति ।
तथाऽप्यन्तस्तत्वे प्रणिहितधिया मप्यतिबल-
स्तदीयोऽनारुख्येयः स्फुरति हृदये कोऽपि
महिमा ॥ ५१ ॥

“संसारके विषय सब असार हैं । विरति उत्पन्न होने-
पर रस रहित हैं, और सारे दोषोंके मूल कारण हैं”
इत्यादि निंदा हम भले ही करें, तथापि विषयोंकी महि-
माके अपार और प्रबल होनेमें कोई संदेह नहीं । क्योंकि
परब्रह्म परमात्माके तत्त्ववेत्ता विद्वानोंके अंतःकरणमें
भी ये विषय कामाभिको संदीपन करनेमें सर्वथा समर्थ
होते हैं ॥ ५१ ॥

Sensual pleasures are, no doubt, fruitless and a
great hindrance to our renouncing the world. People
may therefore hate them as they like, and stigmatise
them as the source of all woe and misery. However,
there is something very powerful and undefinable in
their matchless might to cause a strong agitation even
into the hearts of those who having forsaken mundane
objects have entirely devoted themselves to the search
of the First Principle or True Cause.

Cf. (a) “विवेक प्रध्वंसादुपचित महामोहगहनो,
विकारः कोऽप्यन्तर्जडयति च तापं च कुरुते” । (मालतीमाधवे) ।

(b) “बलमति चपलत्वात्त्वप्रमायोपमत्वा-
त्परिणति विरसत्वात्सङ्गमेनाद्भुतायाः ।
इति यदि शतकृत्य स्तत्त्वमालोचयाम-
स्तदपि न हरिणाक्षी विस्मरत्यन्तरात्मा” । (विहङ्ग चरितम्) ।

भवन्तो वेदान्तप्रणिहितधिया मातगुरवो,
विचित्रालापानां वयमपि कवीनामनुचराः ।
तथाऽप्येतद्रूपो नहि परहितात्पुण्यमधिकं,
न चाऽस्मिन्संसारे कुवलयदृशो रम्यमपरम् ५२

आपत्तो वेदांती पंडितों के गुरु हैं और हम नाना प्रकारकी सुंदर कविता कहनेवाले कवीश्वरोंके अनुचर हैं। तथापि हम सबको यह बात अवश्य कहनी पड़ती है कि इस संसारमें परोपकारके सिवाय पुण्य और कमल-नयनी सुंदरियोंके सिवाय रमणीय और कुछ भी नहीं है ५२

You are the acknowledged preceptors of those who have given themselves to the study of Vedānta and we are the followers of poets whose words being never monotonous are always very beautiful and sweet ; but let us make no secret of saying that upon the surface of this earth no other virtue is greater than that of doing good to others, and that nothing is more delightful here than lotus-eyed women.

This Śloka is quoted under Bhartṛhari (भर्तृहरि) by Kāśhīnātha (कश्मीर) in his *Subhāṣitāṭkā* (सुवृत्त तिलक).

Cf. (a) “ किं संसारे सारं, बहुश्रोऽपि विचिन्त्यमानमिदमेव ।
मनुजेषु दृष्टत्वं, स्वपरहिताद्येवार्थं अन्यम् ” ।

(विमलचार्दस्य प्रश्नोत्तररत्नमाला).

(b) “ उन्तः शृणुष्व हृदये निदध्व-मुक्तिपथं बाहू परिरामटीमि ।
न सुकुवान्तुत्य मिहास्तिरम्यं, न सुकुवां तुल्य मिहास्ति रम्यम् ॥ ”
(सरस्वतीकण्ठामरणम् । द्वितीयपरिच्छेदः) .

किमिह बहुभिरुक्तैर्युक्ति शून्यैः प्रलापैर्द्वय
मपि पुरुषाणां सर्वदा सेवनीयम् । अभिनव
मदलीलालालसं सुन्दरीणां, स्तनभरपरिखिन्नं
यौवनं वा वनं वा ॥ ५३ ॥

युक्ति रहित अनेकानेक बकवाद करनेसे क्या प्रयोजन
है । इस संसारमें आकर पुरुषोंके सेवन करने योग्य
दोही पदार्थ हैं । (१) या तो अभिनव रस क्रीडासे
शिथिल और स्तनभारसे पीडित सुन्दरियोंका यौवन
और (२) या वन ॥ ५३ ॥

What use is there in talking a great deal of non-
sense and incoherent prattle ? There are only two
things worth the devotion of man in this world : (1)
either the youth of beautiful women who are ever
anxious of having a variety of sensual enjoyments,
tired as it were of the burden of their full developed
breasts ; or (2) the forest (to live as a hermit.)

“किमिहबहुभिरुक्तैः” is also found in the *Nāṭyaśāstra* of *Bha-
rata* (भरतमुनिकृत नाट्यशास्त्रम् १५।६७). The *Subhāṣitācali* quotes
it under (भट्टोज्झट्ट), at No. 3453.

Cf.—“रसिक सुनुहु तुम कानदे, सब प्रन्यन को सार ।

योग भोग में इक बिना, यह संसार असार ॥”

(रसिक कवि).

सत्यं जना वच्मि न पक्षपाताल्लोकेषु सर्वेष्वति
तथ्यमेतत् । नान्यन्मनोहारि नितम्बिनीभ्यो,
दुःखस्यहेतुर्नहि कश्चिदन्यः ॥ ५४ ॥

हे मनुष्यो ! हम पक्ष पात रहित सत्य सत्य कह रहे हैं
कि इस संसारमें सुंदर नितम्बस्थल धारण करनेवाली
युवतियोंको छोड़कर न तो कोई मनोहर पदार्थ ही है
और न कोई दुःखादिका हेतुही है ॥ ५४ ॥

भावार्थ

स्त्रीको छोड़कर संसारमें सुख दुःखका हेतु और कोई
नहीं है ॥ ५४ ॥

Oh my friends ! I speak real and impartial
truth when I say that the only cause of pleasure and
pain (good and evil) in this world of ours is beauti-
ful women of well developed buttocks.

Quoted anonymously in the *Subhāshithrali* (सुभाषितावलि) २२३३).

Cf. (a) " सन्तः शृणुध्वं हृदये निदध्वमुनिक्षप्य बाहू परिरास्टीमि ।

न सुभ्रुवान्तुल्य मिहास्ति रम्यं न सुभ्रुवान्तुल्य मिहास्त्यरम्यम् ॥ "

(b) " Alas ! the love of women ! it is known

To be a lovely and a fearful thing. " Byron's *Don Juan*.

(c) " जो जग में होती नहीं, वामलोचना वाम ।

रसिक सुना जाता नहीं, कहीं दुःख सुख नाम ॥ " (रसिक कवि).

तावदेव कृतिनां हृदि, स्फुरत्येव निर्मल विवे-
कदीपकः । यावदेव न कुरङ्ग चक्षुषां, तावदेव
चपल लोचनाञ्चलैः ॥ ५५ ॥

ज्ञानवानों के हृदयमें निर्मल विवेक रूपी दीपकका
प्रकाश केवल तब तक ही रह सकता है कि जब तक उसके
मृगनयनी तरुणियोंके चंचल नेत्रोंकी पवनका झकोरा
न लगे ॥ ५५ ॥

The lamp of clear sighted judgment and know-
ledge in the hearts of good and virtuous persons can
burn only so long as it is not blown out by the
clever and flickering glances of antelope-eyed women.

REPORT.

Woman destroys all discretion in man.

The idea of the stanza is a favourite point of oriental authors.
(C.—(a) “यावद्विमुग्धाक्षीणां, नोनरीतिभङ्गुरा,

तावज्ज्ञानवतां चित्ते, विवेकः कुर्वते पदम् ।”

(b) “प्रभवति मनसि विवेकी, विदुषामपि शारसंभव स्तावत् ।
निपतन्ति एहि विडिखा, यावन्नेन्वीधराक्षीणाम् ।” (रसमंजरी)

(c) राधेयि मुशलीपूराणशाय—श्रुतिशतचारविचारजो विवेकः ।
यदयमि न पदं दधातिचित्ते, हरिणकिशोर दृशो दृशोर्विलासः ।”
(भाविनी विलासः शृङ्गारोक्तासः)

(d) “कट एव सरलस्तदणीनां भानमंगुरद्वयन्त निपातः ।
एव केन्मनसि लब्धविपाकः, किं करिष्यति विवेकवराकः ।”
(भर्तृहरि निवेदम्).

There is also a couplet in *Shikha Sāhī*, the wellknown Persian
poet, which may thus be translated in Hindi: “विवेकियों के निर्मल प्रकाश
का यश उसी समय तक रहता है जब तक वह स्त्रियों के चरित्रों से बचे रहे।”

भवति वचसि सङ्गत्याग मुदिश्यवार्ता, श्रुत-
मुखर मुखानां केवलं पण्डितानाम् । जघन
मरुणरत्नग्रन्थिकाञ्चीकलापं, कुवलयनयना-
नां को विहातुं समर्थः ॥ ५६ ॥

शास्त्रके पढे हुए चतुर पंडितोंके मुखमें वैराग्य सूचक
उपदेश केवल कथन मात्रही समझना चाहिये । क्योंकि
कमलनयनी स्त्रियोंकी लालरत्नोंसे जटित कांची कलाप
युक्त जंघाका परित्याग करनेमें वस्तुतः कोई भी समर्थ
नहीं होता ॥ ५६ ॥

Men professing to be learned in the *Sastras*,
do not preach the doctrine of renouncement in real
earnest, but simply with their tongue ; for, no one in
the world is ever able to give up the sight of lotus-
eyed women's beautiful buttocks adorned with belts
of crimson precious gems.

८१.—“ ये ऽप्यङ्गनानां प्रवदन्ति दोषान्वैराग्यमार्गेण गुणान्विहाय ।

ते दुर्जना मे मनसो वितर्कः, सद्भाववाक्यानि न तानि तेषाम् ५”

(वाराही संहिता ७४ अध्यायः)

(b) “ बुरी बुरी सब जग कहे, त्यागी किन से जाय ?

गरी हृदय जिनके रसिक, ईश्वर प्रगटे आय ॥ ” (रसिक कवि)

स्वपर प्रतारकोऽसौ, निन्दतियोऽलीकपण्डितो
युवतीः । यस्मात्तपसोऽपि फलं, स्वर्गः स्वर्गेऽ
पि चाप्सरसः ॥ ५७ ॥

जो मिथ्याभिमानी पंडित तरुण सुंदारियोंकी निंदा
करते हैं वह स्वयंभी धोखा खाते हैं और दूसरोंको भी
धोखा देते हैं, क्यों कि अनेकानेक तपश्चरणोंका फल तो
स्वर्गकी प्राप्ति, और स्वर्ग लाभका फल अप्सराओंका
भोगविलास है ॥ ५७ ॥

That learned man, who preaches the doctrine of
hate against young women is indeed a false philo-
sopher who having first deceived himself is deceiving
others ; for, the enjoyment of *Apsaras* or heavenly
nymphs is the ultimate end of heaven, which, in its
own turn, is again the result of a series of religious
devotions and virtues.

Cf.—(a) “ कर्तुं धनानीं फलं मन्य माहुः, फलं कर्तूना मविवादि पुण्यम् ।
पुण्यस्य पूर्णं फलं मिन्द्रलोको, द्विरष्टवर्षीः स्त्रिय एव नाकः ॥

(चतुर्वर्ग संग्रहः १३ । ३).

(b) अहो वाष्टर्च मसाधूनां, निन्दतामनघा स्त्रियः १५ ”

(वाराही संहिता ७४ अध्यायः)

According to the Mahomedan religion, Hoories are said to con-
stitute the prominent feature of the heavenly bliss of blessed souls.

मत्तेभकुम्भदलने भुवि सन्ति शूराः, केचि-
त्प्रचण्डमृगराजवधेऽपि दक्षाः । किन्तु ब्रवीमि
वलिनां पुरतः प्रसह्य, कन्दर्पदर्पदलने विरला
मनुष्याः ॥ ५८ ॥

इस पृथ्वीपर मदीन्मत गजराजका कुंभस्थल दलन
करनेवाले बहुतसे शूरवीर विद्यमान हैं, और ऐसेही
प्रचंड मृगराज सिंहका वध करनेवाले मनुष्य भी बहुत
मिल सकते हैं; परंतु बलवानोंके समक्ष हम यह बात
जोर देकर कह सकते हैं कि कामदेवका गर्व गंजन करने
वाले विरलेही मनुष्य होंगे ॥ ५८ ॥

Quite true that there are men on this earth who
are able to break into pieces the frontal heads of
wild elephants, as well as some who are skilful to take
out the life of lions, the cruel and dreadful lords of
the deer ; but I can safely assert before the courage-
ous, that persons who can successfully brave the
attacks of Cupid and subdue the passion of love are
undoubtedly very few.

“— शूरान्महाभूतमोऽस्ति कोऽपि, मनोजवानैर्जयितो न यस्तु ”

(शंकराचार्यस्य प्रश्नोत्तररत्नमालायाम्)

Successful resistance of the charms of fair ladies is, no doubt,
the most difficult task for the Sons of Adam.

सन्मार्गे तावदास्ते प्रभवति पुरुषस्तावदेवे-
न्द्रियाणां, लज्जां तावद्विधत्ते विनयमपि समा-
लंबते तावदेव । भ्रूचापाकृष्टमुक्ताः श्रवणपथ-
गता नीलपक्षमाण एते, यावल्लीलावतीनां
हृदि न धृतिमुपो दृष्टिवाणाः पतन्ति ॥ ५९ ॥

अपनी इंद्रियोंके सुमार्गमें प्रवृत्त रखने, लज्जाके धारण करने, और नचताके अवलंबन करनेकी अंतिम अवधि विलासवती युवतियोंके भीहरूपी चापसे छोड़े हुए कर्ण-पर्यंत विशाल नीलपलकोंको धारण करनेवाले और धैर्यका हरण करनेवाले दृष्टिरूप वाणों के पुरुषके हृदयमें लगनेके समय तक ही समझनी चाहिए ॥ ५९ ॥

A man can walk in the path of righteousness, subdue his senses, preserve his modesty, and hold to his moral training, until his heart is not pierced by the stupifying arrows of women's glances shot off from their arched brows and blue eyelashes.

The verse is quoted anonymously in the *Saṃhāṣhit-śāli* (सुभाषितावलि २२५६) and under *Bānabhalla* (बाणभट्ट) in the *Bāṇagadhara-paddhati* (शाङ्गधरपद्धति) at No. 3300. I must add that I have not been able to trace out the verse either to कादम्बरी or to हर्षचरित, the two celebrated works of बाणभट्ट.

Cf.—“न श्रुतेन न वित्तेन, न वृत्तेन न कर्मणा ।

प्रवृत्तं शक्यते रोद्धे, मनोभवपथे मनः ।”

(क्षेमेन्द्रकृत दर्पदलनम् ३ विचारः)

उन्मत्त प्रेमसंरम्भादारभन्ते यदङ्गनाः । तत्र
प्रत्यूहमाधातुं, ब्रह्माऽपि खलु कातरः ॥ ६० ॥

अतिशय अनुरागसे उन्मत्त होकर स्त्रियें जिस कार्यको
आरंभ कर बैठती हैं उसमें विघ्न डालनेके निमित्त स्वयं
ब्रह्माजी भी भयभीत होते हैं ॥ ६० ॥

*Brahmā, the Creator, is Himself afraid of throw-
ing an obstacle into what has been undertaken by
women in the hurry and excitement of their pas-
sionate love.*

Cf.—“What woman wills, heaven wills also.”

(A. Dumas' *Marguerite de Valois*.)

For the verification of the poet's statement the reader is referred
to the desperate actions of Portia, Juliet, Imogen, Rosalind and others
which sometimes make the heroines of Shakespeare appear to be some-
thing more than ordinary women.

Cf.—“कहा तिया नहिं करसके, कामवती जब होय ?

रसिक सास पति पुत्र सब, करन सकै कहु कोय । ”

(रसिक कवि)

तावन्महत्त्वं पाण्डित्यं, विवेकित्वं कुलीनता ।

यावज्ज्वलति नाङ्गेषु, हन्तपञ्चेषु पावकः ॥६१॥

बड़प्पन, पंडिताई, कुलीनता, और ज्ञानकी स्थिति मनुष्यके हृदयमें कामाग्नि संदीपन होनेके समय तकही रह सकती है ॥ ६१ ॥

भावार्थ ।

कामदेवकी अग्नि प्रज्वलित होतेही, बड़ाई, पंडिताई, विवेक और कुलीनता तत्काल नष्ट हो जाते हैं ॥

A man can preserve his greatness, learning, nobility and wisdom only so long as his frame is not set aglow with the burning passion of love caused by the fire of *Puncheshu* (पंचेषु), the holder of the five *arrows (*i.e.* Cupid.)

Cr.—(a) “ तावद्वत्ते पुमान्वैर्यं, विवेकं शीलं मेव च ।

यावत्पतति कामस्य, सायकानां न गोचरे २०४ ”

(कयासरित्सागरः । अलंकारवती लंबके १ तरंगः)

(b) “ जब लग मानवके रसिक, काम न उपजै देह ।

कुशल तभी तक जानियो, धन मन मति जन गेह ॥ ”

(रसिक कवि)

* For the five arrows of Cupid, the reader is referred to our note on the word पञ्चेषु.

शास्त्रज्ञोऽपि प्रथितविनयोऽप्यात्मबोधोऽपि
बाढं, संसारेऽस्मिन्भवति विरलो भाजनं सद्ग-
तीनाम् । येनै तस्मिन्निरयनगरद्वार मुद्घाट-
यन्ती, वामाक्षीणां भवति कुटिला भूलता
कुञ्चिकेव ॥ ६२ ॥

शास्त्रके जाननेवाले, विनयशील, और आत्मज्ञानियोंमें से भी इस संसारमें कोई चिरलाही पुरुष होगा कि जो सद्गतिका लाभ कर सके, क्योंकि वाम लोचनवाली स्त्रियोंकी कुटिल भूलतारूपी कुंजीसे नरक द्वारके कपाट उनके लिए पहिलेहीसे खुले रहते हैं ॥ ६२ ॥

Out of those who are wellread in the *Sāstras*, who are renowned for their morality and who are favoured with the knowledge of self, a few persons can only be ever successful to attain to the state of eternal beatitude ; for, the key of the arched brows of crooked-eyed women always opens the doors of hell for the passage of mortals.

Cf.—“ इमं किमे तन्नरकस्यनारी ” ३ (शंकराचार्यस्य मञ्जोत्तरमाहा)

Sanskrit poets when dwelling on the dark side of women generally take delight in describing them as the foremost obstacle in man's entrance into heaven.

कृशः काणः खञ्जः श्रवणरहितः पुच्छविकलो,
व्रणी पूयक्लिन्नः कृमिकुलशतैः रावृततनुः ।
क्षुधाक्षामोर्जीर्णः पिठरककपालार्पितगलः, शुनी
मन्वेति श्वा हतमपि निहन्त्येव मदनः ॥६३॥

अहो ! कैसे कष्टकी बात है कि दुर्बल, काणा, खोड़ा, बूचा, बांडा, जखमी (घायल), दुर्गन्धयुक्त, सहस्रशः कीड़ोंसे व्याप्त शरीरवाला, क्षुधातुर, जीर्ण, और गलेमें मिट्टीके घड़ेका गरगना धारण करनेवाला, कुत्ताभी कामान्ध होकर कुत्ती के पीछे पीछे दौड़ता फिरता है । हाय ! इस निष्ठुर कामदेवको ऐसे भरे हुए प्रार्णिके मारनेमें भी कुछ लज्जा नहीं आती ॥ ६३ ॥

When we see that a wretched dog that is (1) lean, (2) one-eyed, (3) bald, (4) earless, (5) shorn of its tail, (6) wounded, (7) stinking, (8) covered with thousands of insects, all over the body, (9) pained with excessive hunger, (10) worn out with age and (11) wearing the circular head of a broken earthen pot around its neck, is even compelled to run passionately after a bitch, we cannot help crying unreserved shame upon the meanness and cruelty of the god of love who is not ashamed of trying his deadly arrows on such a miserable creature already dead of its own misfortunes.

The stanza which is quoted under *Chandrika* in his *Achūtya-
richūracharūhā* (औचित्यविचारचर्चा) by *Kshemendra* (क्षेमेन्द्र) is
given anonymously in *Namisaṅkha's* commentary on *Rudrata's kāryā-
laukāra* (रूढकृतकार्यालङ्कार), and the *Subhāshitāvalī* (सुभाषितावली)
at No. 3396.

स्त्रीमुद्रांश्चषकेतनस्यपरमां सर्वार्थसम्पत्करीम्,
 ये मूढाः प्रविहाय यान्ति कुधियो मिथ्याफला-
 न्वेषिणः । ते तेनैव निहत्य निर्दयतरं नग्नीकृता
 मुण्डिताः, केचित्पञ्चशिखीकृताश्च जटिलाः
 कापालिका आपरे ॥ ६४ ॥

जो मूढ़ जन कामदेवकी परमोत्तम और सब प्रकारकी संपदाको देनेवाली स्त्री मुद्राका परित्याग करके बुद्धि भ्रष्ट हो मिथ्या फल दूँदते फिरते हैं उनको मीनकेतनने भी बहुत कठोर दंड दिए हैं । कितनेहीं तो नग्न हुए, कितनेहीं रुंद मुंड, कितने ही पंच शिखी धारण किए, कितने ही जटाधारी बने हुए, और कितने ही कपाल हाथमें लिए हुए, भिक्षाटन करते घर घर मारे मारे फिरते हैं॥

भावार्थ

जैसे कोई राजा अपनी मुद्राके उल्लंघन करनेवालोंको उचित दंड देता है वैसेही कामदेव भी अपनी स्त्रीमुद्राके अनादर करनेवालोंको नग्नी करणादि उचित दंड देता है ६४

The fools who have forsaken the great woman-seal of the god of love (who has the design of a fish emblazoned on his standard) which can bring them every kind of success in their various pursuits, are indeed devoid of all sense and wisdom ; for, they have voluntarily given up the only source of all happiness in this world and are now wandering about in fruitless search of the same. But, see, that they have met adequate punishments at the hands of Cupid who has doomed some to roam about in the world with naked bodies, some with cleanshaven heads, some with bushy and shaggy hairs growing all over the body, some with twisted and matted locks, and others with human skulls in their hands begging alms from door to door.

PURPORT.

As kings punish those who disobey the royal seal, so Cupid inflicts condign punishments on those men who set at naught his woman-seal.

Quoted anonymously by Vāgbhatta in his *Kāvyamīmāṃsā* (काव्यानुशासन), and quoted under भरद्वाज in the *शृङ्गारधरपद्धति* at No. 8082. The verse stands in the *Panchatantra*, IV. 34. (पंचतंत्रम् ४ तंत्रम् ३४)

विश्वामित्रपराशरप्रभृतयो वाताम्बुपर्णाशना-
स्तेऽपि स्त्रीमुखपङ्कजं सुललितं दृष्ट्वैवमोहं
गताः । शाल्यन्नं सघृतं पयोदधियुतं भुञ्जन्ति
ये मानवास्तेषामिन्द्रियनिग्रहो यदि भवे-
द्विन्ध्यस्तेरत्सागरम् ॥ ६५ ॥

जब कि पचन, जल, और वृक्षादि के पर्ण (पान)
का भक्षण करनेवाले विश्वामित्र पराशरादि ऋषि गण
भी स्त्रियोंका सुंदर मुख कमल देखकर मोहित हो
गए तो घृत, दुग्ध और दधिसहित शाल्यादि अन्नके
भोजन करनेवाले मनुष्योंका इन्द्रिय दमन करना तो
विंध्याचलके समुद्रमें तरण करनेके समान बिलकुलही
असंभव है ॥ ६५ ॥

When learned saints like *Vishvāmitra* (विश्वामित्र)
Parāshara (पराशर) and others who supported them-
selves upon the simplest food of bare leaves of trees
and water were even thrown into a state of confusion
and unconscience-ness at the sight of lotus-faced women,
how can it then be ever possible for those men who
eat the dainties of various grains as rice, wheat, & c-
together with milk, ghee and curdle, to keep absolute
control over their senses ? The subjection of passion
in worldly men is as much out of question as the
swimming of the Vindhya over sea.

उ—(१) त्यक्ताऽऽहारमर्थो वने स्थितिमताः पश्चाद्विध्यात्तपः,
सेवा तत्पर मानसा दशदिशो वासोविमानाः पुनः ।
सिद्धादास्तभीकृताद्रलतिकाः कान्ताकटाक्षाशुभा-
न्दिन्नान्तर्हृदयाः क्षणात्सम्भवन्कामो नृणां दुर्जयः ७५ । ”
(गोपीनाथस्य रामसौभाग्यशतकम्)

संसारेऽस्मिन्नसारे कुनृपतिभवनद्वारसेवावल-
म्ब-व्यासङ्गध्वस्तधैर्यं कथममलधियो मानसं
संनिदध्युः । यद्येताः प्रोद्यदिन्दुद्युतिनिचय-
भृतो न स्यु रम्भोजनेत्राः, प्रेङ्खत्काञ्चीकलापाः
स्तनभरविनमन्मध्यभागास्तरुण्यः ॥ ६६ ॥

यदि इस असार संसारमें पूर्ण चंद्रमाकी कान्तिके
समान रूपवती, शब्द करती हुई कणगतीकी पहनने-
वाली, और स्तनभारसे नम्रीभूत कटिकी धारण करने-
वाली, कमलनयनी तरुणियें न होतीं तो निर्मल
मतिमान पुरुष दुष्ट राजाओंकी ज्योटीकी सेवाके संबंधी
नानामकारके दुःखोंको अधीर होकर कदापि नहीं सहते ।

Had there been no youthful ladies with facial splendour of the refulgent moon whose eyes are beautiful like a lotus, whose buttocks are quite melodious with a sweet tinkling of bells attached to their belts, and whose waists are somewhat bent on account of the burden of their fullgrown bust, we could never have found, in the mortal world, learned men of bright intellectual powers giving up their natural wisdom, and pass like fools the miserable days of their menial lives at the doors of bad and evil kings.

Quoted anonymously in the *South-Asian* (सुनासियावलि) at No. 2345.

In nine cases out of ten men accept service simply for the sake of supporting their family.

सिद्धाध्यासितकन्दरे हरवृषस्कन्धावगाढद्रुमे,
गङ्गाधौतशिलातले हिमवतः स्थाने स्थिते
श्रेयसि । कःकुर्वीत शिरःप्रणाममलिनं म्लानं
मनस्वी जनो, यद्वित्रस्तकुरङ्गशावनयना न
स्युःस्मरालं स्त्रियः ॥ ६७ ॥

यदि इस संसारमें भयचकित भृगुशावकनयनी स्त्रियों
रूपी कामास्त्र न होते तो सिद्ध गंधर्वादि के निवास
करनेके योग्य कंदरा, शिवजीके वाहन वृषभ श्रेष्ठके
खाज खुजानेके वृक्ष, और गंगाधारसे पवित्र हुए शिला-
तलको धारण करनेवाले हिमाचलके उत्तमोत्तम स्थानोंको
छोड़कर कोई भी मनस्वी दूसरों के आगे प्रणाम करके
अपने मस्तकको मलिन नहीं करते ॥ ६७ ॥

भावार्थ

सुंदर स्त्रीही मनुष्योंके मान मर्दन और दीनताका
कारण है ॥

Had there been no women with fawnlike eyes,
the real invulnerable weapons of the god of love,
no wise man in the world would have stained his
head by making a reverential bow before his fellow-
beings; especially when he could have easily passed
his days in the beautiful valleys of the Himālayā
whose caves are inhabited by the Siddhās, whose
trees are rubbed with the shoulders of Nandi (नन्दी);
the divine ox of Shiva, and whose rocks are washed
down by the sacred waters of the Ganges.

PURPORT.

Woman alone is the cause of man's humiliation
in the world.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No.
2244.

संसारोदधि निस्तार-पदवी न दवीयसी । अन्तरा
दुस्तरा न स्यु-र्यदिरे मदिरक्षणाः ॥ ६८ ॥

यदि मदोन्मत्त नेत्रवाली स्त्रियें इस जगतमें न होती
तो हे संसार! तेरे परलीपार जानेका मार्ग हमारे लिए
कुछ भी कठिन न होता ॥ ६८ ॥

The safe passage over the ocean of existence
would have been comparatively nothing had there
been no women with bewitching eyes who constitute
the only insurmountable barrier to that end.

Quoted anonymously in the शार्ङ्गधरपद्धति at No. 4193.

- (a) "रेरे चंचललोचनावितरुने चेतः प्रमुच्य स्थिर-
प्रेमाणं महिमानं मेणनयना मालोक्य किं वृत्यसि ।
किं मन्ये विहरिष्यसे वत हतां मुधान्तराङ्गा मिमा-
मेवा कंठतटे कृता खलु शिला संसारवारानिघी । "

(काव्यमदीपः)

- (b) " जो होती नहिं नार, मदमासी मृगलोचनी ।
जग के परली पार, गमन न दुर्गम कल्लुक था ॥ "

(रसिक कवि)

राजंस्तृष्णाम्बुराशे नहिजगति गतः कश्चि-
देवावसानं, को वाऽर्थोऽर्थैः प्रभूतैः स्ववपुषि
गलिते यौवने सानुरागे । गच्छामः सद्य यावद्वि-
कसितनयनेन्दविरालोकिनीना-माक्रम्याक्रम्य
रूपं झटिति न जरया लुप्यते प्रेयसीनाम् ॥६९॥

हे राजा ! इस जगत्में आकर तृष्णारूपी समुद्रका
पार तो किसीने भी नहीं पाया । इस लिए शरीरके
अङ्गाङ्ग शिथिल हो जाने पर और प्रीति युक्त यौवना-
वस्थाके व्यतीत हो जाने पर बहुतसा धनसंचय भी किसी
प्रयोजन का नहीं रहता । अत एव जब तक विकसित
इंदीवरके दल समान विशालनेत्र वाली प्राण प्यारियों
का रूप लावण्य वृद्धावस्थाके आक्रमणसे लुप्त न हो
जाय उससे पहिले पहिलेही हमारा भी घर चला जाना
सर्वथा उचित है ॥ ६९ ॥

Oh king ! no one has ever succeeded in crossing
over to the next shore of his ocean of desires. Of
what ultimate use are hoards of riches, provided we
pine away our youth without the enjoyment of our
beloved wives ? Let us therefore make haste to go
to our homes so as to reach them before the time
when the beauty of our beloved loves is completely
snatched away by the hand of age.

Cf.—“ किं यौवनेन विरहो यदि वल्लभायाः ”

Admitting that man is induced to sell his freedom of action to
others only for the sake of his family, it is quite natural that he should
long for due enjoyment of his happy home.

रागस्यागारमेकं नरकशतमहादुःखसम्प्राप्ति-
हेतु-मोहस्योत्पत्तिबीजं जलधरपटलं ज्ञानतारा-
धिपस्य । कन्दर्पस्यैकमित्रं प्रकटितविविध-
स्पष्टदोषप्रबन्धं, लोकेस्मिन्नह्यनर्थव्रजकुसुम-
वनं यौवना दन्यदस्ति ॥ ७० ॥

अनुरागका एक मात्र घर, नरककी नानाविध महा-
यातनाओंका हेतु, मोहकी उत्पत्तिका बीज कारण, ज्ञान
रूप चंद्रमाका आवरण करनेवाला मेघपटल, कामदेवका
मुख्य मित्र और नानाप्रकारके प्रत्यक्ष दोषोंकी प्रगट
करनेवाले यौवनके सिवाय सारे अनर्थ समूहका उपवन
इस लोकमें दूसरा कोई नहीं है ॥ ७० ॥

No other evil is more disastrous to the interests
of man in this world than his own youth which is at
once the storehouse of affection, the cause of dreadful
agonies in hell, the seed of ignorance and illusion,
the thick gathering of clouds for hiding the moon of
knowledge, the one great friend of Cupid, the evident
source of a series of manifold calamities, and the park
of innumerable evils.

The raja (Bhartihari) in *Bhartriharivirccda* thus speaks of youth:

“ कामं दुर्विपद्भ्वरं जनयति व्याघूर्णयत्यग्निणी,
मात्रान्यूननितम्बगण्डहृदयान्युच्छूनयत्युत्वनम् ।
तां तां दुर्विकृतिं करोति मुहुरे गाढं व्यथन्ते यया,
व्याधियौवनं मात्मनाज्ञं नियतः केते ग्रहप्यादयः ”

(भर्तृहरि निवेदम् । पंचमोऽङ्कः)

शृंगारद्रुमनीरदे प्रचुरतः क्रीडारसस्रोतसि, प्रद्यु-
म्नप्रियवान्धवे चतुरतामुक्ताफलोदन्वति ।
तन्वीनेत्रचकोरपार्वणविधौ सौभाग्यलक्ष्मीनि-
धौ, धन्यः कोऽपि न विक्रियां कलयति प्राप्ते
नवेयौवने ॥ ७१ ॥

शृंगाररूपी वृक्षके सींचने वाले, क्रीडारसके परिपूर्ण
स्रोत, कामदेवके प्रियमित्र, चातुर्यरूप मुक्ताफलके समुद्र,
कामिनीगणके नेत्ररूपी चकोरों के पूर्णचंद्र, और सौभा-
ग्यलक्ष्मीके निधान, यौवन का लाभ करके भी जो
महाशय कामदेव के विकारों के बशीभूत नहीं होते वह
निस्संदेह बड़े ही बड़भागी हैं ॥ ७१ ॥

That person who can keep a strict control over
his senses at the critical time of his youthful manhood,
the waterer of the tree of love, the vigorous stream of
sensual pleasures, the beloved friend of Cupid, the
ocean of the pearls of prudence, the full moon of
women's *Chakor*-like eyes, and the mine of all happi-
ness and wealth is indeed very fortunate and blessed.

Also stands as 17th in the *Tairāgya Śataka* of *Padmānābha*
(पद्मानंदकविकृतवैराग्यशतक)

For further explanations of the words शृंगार and चकोर see our
notes.

कान्तेत्युत्पललोचनेति विपुलश्रोणीभरेत्यु-
त्सुकः, पीनोत्तुंगपयोधरेति सुमुखाम्भोजेति
सुभूरिति । दृष्ट्वा मुह्यति मोदतेऽभिरमते
प्रस्तौति विद्वानपि, प्रत्यक्षाशुचिपुत्तिकां
स्त्रिय महो मोहस्यदुश्चेष्टितम् ॥ ७२ ॥

अहो ! इस मोह की भी कैसी दुश्चेष्टा है कि बड़े बड़े
विद्वान् मनुष्य भी इस प्रत्यक्षरूपसे अशुचिकी पूतली-
मय स्त्री को देख करके मोहित हो जाते हैं, बड़ा आनंद
मानते हैं, और प्रसन्न होते हैं, तथा उत्कंठित होकर
प्राणप्यारी, कमलनयनी, विपुलनितंबस्थल के धारण
करनेवाली, पीनोन्नत पयोधरवाली, कमलमुखी, और
सुंदर भौंह के धारण करनेवाली इत्यादि संबोधनों से
स्तुति करने लगते हैं ॥ ७२ ॥

How great and wonderful is the evil influence of
delusion that notwithstanding his firm conviction of
the fact that woman is evidently the cause of all
impurities and misfortunes, a learned man is even
led to fondly address her in such tender language: "oh
charmer, thy large eyes are like the waterlily, thy
buttocks are fullgrown and round, thy protuberant
breasts are thickset and heaving, thy face is beautiful
and lotuslike and thy eyebrows are fair and elegant !"
Viewing her in this picturesque light he takes a
considerable delight in seeing, enjoying, and praising
her handsome person.

The verse also stands in the प्रबोधचंद्रोदय. (४ अङ्कः).

Cf.— "आलोकनं च वचनं च निगूहनं च, यासां स्पर्शमतवत्सरसं
कुशस्तम् । तासां किमङ्ग पिशितासपुष्पिपात्रं, गात्रं विचिन्त्य मुद्रायां न निरा-
कुलोऽसि ५६ "

(वाग्महालङ्कारः)

स्मृता भवति तापाय, दृष्टा चोन्मादकारिणी ।
स्पृष्टा भवति मोहाय, सा नाम दयिता कथम् ७३

जो स्त्री चिन्तमन करने मात्रसे चित्तको सन्ताप देती है, दृष्टिगत होनेसे उन्मादकी वृद्धि करती है, और स्पर्श करनेसे सारे विवेकका नाश करके पूर्ण मोहका कारण हो जाती है वह स्त्री न माझूम प्राणप्यारी क्यों कर कहलाती है ? ॥ ७३ ॥

How can she deserve the name of a sweetheart or beloved when her very thought is entailed with pain, sight with mental excitement, and touch with total stupefaction of the senses ?

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No. 1225.

Cf.—“ दर्शनाद्धरते चित्तं, स्पर्शनाद्धरते बलम् ।
संभोगाद्धरते वीर्यं, नारी प्रत्यक्षराक्षसी ॥ ”

(समयोचितपद्ममालिका)

How pointed and perfect is the poet's ironical attack on the use of the word दयिता (beloved) for our lady loves !

Cf.—“ बिन देखें देखन चाहत, देखे छति न होय ।
नारी नर दुखदायिनी, प्यारी कैसे सोय ? ”

(रसिक कवि)

तावदेवामृतमयी, यावल्लोचनगोचरा । चक्षुः-
पथादपेतातु, विपादप्यतिरिच्यते ॥ ७४ ॥

स्त्री की भी कैसी विचित्र लीला है कि, जब तक हमारे
नयन गोचर है तब तक तो निस्संदेह अमृतमय प्रतीत
होती है, परंतु ज्यों ही वह हमारी दृष्टिसे अंतर्हित होती
है त्यों ही विषसे भी विशेष दुःखदायक हो जाती है ॥ ७४

A woman is indeed the personification of pure
nectar as long as she lies within the scope of our vi-
sion ; but no sooner she is out of our sight than she
is invariably worse than poison.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at
No. 1244.

To be in the company of our beloved wives is indeed delightful ;
but separation from them tells as badly upon our health as poison.

Amrita (nectar) and *Visha* (poison) are two of the fourteen
precious things churned out of the ocean. For enumeration of the 14
genres see our note on the word रत्नानि.

नामृतं न विषं किञ्चिदेकां मुक्ता नितम्बि-
नीम् । सैवामृतलतारक्ता, विरक्ता विषवल्लरी ७५

सुंदर नितंबस्थल की धारण करनेवाली स्त्रीको छोड़-
कर इस संसार में न तो कोई अमृत है और न कोई
विष है, क्योंकि अनुराग युक्त होने पर यही अमृतलता
और विरक्त होने पर यही विष बेलि के समान गुणागुण
धारण करलेती है ॥ ७५ ॥

There is nothing ambrosial or poisonous in the
world excepting woman ; for, when she is attached to
her lover she is no less than a nectareous creeper ; but
when she is indifferent to him, she is really equal to
a poisonous plant.

CS.—(a) “ नूनं स्त्री नाम दृष्टेयममृतेन विषेण च ।
अनुरक्तामृतं साहि, विरक्ता विषमेव सा १७८ ”

(कथासरित्सागरः । मदनमंजुकालंबकः ८ तरंगः)

(b) “ किमर्घमवलमृतकल्पं महोत्कलत्रं,
हालाहलं विषमिषागुणं तदेव ”

(वामनस्य काव्यालंकारसूत्राणि)

(c) “ नामृतं न विषं किञ्चि-देकां मुक्ता नितम्बिनीम् ।
यस्याः सङ्गेन जीव्येत, स्त्रियेत च वियोगतः ”

(पंचतंत्रम् ४ तंत्रम् ३२)

Mark that the first half of this verse is exactly the same as that
of our text.

आवर्तः संशयानामविनयभवनं पत्तनं साह-
सानां, दोषाणां सन्निधानं कपटशतमयं क्षेत्रम-
प्रत्ययानाम् । स्वर्गद्वारस्य विघ्नो नरकपुर-
मुखं सर्वमायाकरण्डं स्त्रीयंत्रं केन सृष्टं विप
ममृतमयं प्राणिनामेकपाशः ॥ ७६ ॥

सारे संदेहों का भँवर अविनय का घर, साहसों का
नगर, दोषों का कोष, शतशः प्रकार के कपटों से सहित
अविश्वासों का क्षेत्र, स्वर्गद्वार की अगला, नरकपुर का
द्वार, सब तरह के मायाजाल की पिटारी, और अमृत
के वेश में विषमय, ऐसा स्त्रीयंत्ररूपी प्राणियों को मोहन
करने का एकमात्र पाश न मालूम किसने बनाया है ? ७६ ॥

Who is it that has created the ambrosial poison
of woman, the whirlpool of confusion, the home of
immorality, the town of adventurous undertakings,
the source of sin and crime, the embodiment of hun-
dreds of deceptions, the field of faithlessness, the barrier
across the doors of heaven, the gate of the infernal
city (hell), the magical basket of all illusionary tricks,
and the one unfailing snare for enticing men ?

The verse is virtually the same as śloka 3 in the *Sāntīnataka*
II. (शान्तिशतकम् २ परिच्छेदः) It also stands in the *Paucātāntara* I.
(पंचतंत्रम् १ १ १९१)

अ.—“ अंतर्विषमया होता, बहिर्धैव मनोरमाः ।

गुह्याफलसमाकारा, योषितः केन निर्मिताः ॥ ”

(पंचतंत्रम् १. १९६)

सत्यत्वेन शशांक एष वदनीभूतो न वेन्दीवर-
द्वन्द्वे लोचनतां गते न कनकैरप्यंगयष्टिः
कृता । किंत्वेवं कविभिः प्रतारितमनास्तत्त्वं
विजानन्नपि, त्वङ्मांसास्थिमयं वपुर्मृगदृशां
मन्दो जनः सेवते ॥ ७७ ॥

यदि पक्षपात छोड़ कर सत्य सत्य विचार करें तो
मृगनयनी स्त्रियों के मुख को चंद्रमा, नयनयुगल को नील
कमल, और शरीर को सुवर्ण, से बने हुए कदापि न कहेंगे ।
परंतु कवियों की असत्य उक्तियों से वंचित होकर
यथार्थ तत्त्व का परिचय रहने पर भी हम लोग मूर्खता
से स्त्रियों के त्वचा, मांस और अस्थिमय शरीर के सेवन
करने में आसक्त हो रहे हैं ॥ ७७ ॥

To tell the truth, the face of woman is not made
up of moon, the eyes are not the embodiment of a
pair of lotus flowers, and the body is not really con-
structed of gold: but foolish men being deceived by
false exaggerations of poets are still led to devote a
great deal of attention to females whose forms like
those of all other beings are simply made up of skin,
flesh, and bone.

Cf.— (a) “त्वङ्मांसस्थिरसायुमेदोमवास्थिसंहतौ ।

विष्णुत्रय्ये रमतां, कृमीणां कियदन्तरम् ।”

(सुभाषितरत्नभाण्डागारः ६३६ । १२५)

(b) “क कफार्तं मुखं नार्याः, क पीयूषनिधिः शशी ।

आमनन्ति तयोरेक्यं, कामिनो मंदबुद्धयः ।” ७७

(पद्मानन्दकविकृतवैराग्यशतकम्)

लीलावतीनां सहजा विलासास्त एव मूढस्य
हृदि स्फुरन्ति । रागो नलिन्या हि निसर्ग-
सिद्धस्तत्र भ्रमत्येव मुधा षडंगिः ॥ ७८ ॥

जैसे कमलिनी के पुष्प की स्वाभाविक लाली देख
कर मूर्ख भ्रमर वृथाही आनंद मम हो उस के चारों ओर
गूँजने लगता है, वैसेही लीलावती स्त्रियों के सहजविलासों
को लखि कर मूढजन भी फूले अङ्ग नहीं समाते हैं ॥ ७८ ॥

Notwithstanding the fact that redness is merely
a natural attribute of lotuses, the black bee is yet
misled to take it for a sure sign of their love towards
it, and so being mad with joy it hovers continually
around the flowers; just in the same way, though
amorous and graceful acts are quite natural with
sportive women, yet they go to make indelible im-
pressions upon the hearts of fools who take them for
all in all as to their (women's) sincere attachment
to them.

The radical meaning of the word *Shadanghi* (षडंगि) is six-
footed. But the application of the word is confined to the bee.

Flirtations are generally natural to the fair sex and we must not
always take them for real love.

यदेतत्पूर्णेन्दुद्युतिहरमुदाराकृतिधरं, मुखाब्जं
तन्वंग्याः किल वसति यत्राधरमधु। इदं तर्त्तिक
पाकद्रुमफल मिदानीमतिरसं, व्यतीतेऽस्मि
न्काले विषमिव भविष्यत्यसुखदम् ॥ ७९ ॥

इस कटिकेहरी का पूर्ण चंद्रमा की कांति को हरण करनेवाला और उदार आकार को धारण करनेवाला यह सुखकमल जहां पर अधरामृत का निवास है इस समय यद्यपि अतिशय रसमय प्रतीत होता है, परंतु यौवन व्यतीत होने पर यही सुख पककरके सड़े हुए द्रुमफल के समान विषके सदृश दुःखदायी हो जायगा ॥ ७९ ॥

After the lapse of that lovely period of youth, the same lotus-like face of slender-bodied women, which resembles to the splendour of a full moon, contains the ambrosia of lips, and is full of such excellent juice at the present time, will undoubtedly be deprived of all its flavour, and will begin to taste of bitter poison like the rotten fruit of a pomegranate.

The simile may be extended to the regular set of teeth of a woman's mouth to the well-set seeds of a pomegranate fruit, both of which are seen to lose their charm when they are long past the period of maturity.

जल्पन्ति सार्द्धं मन्येन, पश्यन्त्यन्यं सविभ्रमाः ।
हृदये चिन्तयन्त्यन्यं, प्रियः कोनाम योषिताम् ८०

जो विलासवती स्त्रियें बातें तो किसी और ही के साथ करती हैं, और देखती किसी और ही की ओर हैं, और अंतःकरण में किसी और ही का चिंतमन कर रही हैं उन युवतियों का अनुराग किसी विशेषपुरुष पर कदापि ही स्थिर नहीं रह सकता ॥ ८० ॥

No one can be said to be really loved by women, who talk with one, glance at another, and think of a different person, all at one and the same time.

PURPORT.

Women are generally faithless and inconstant in love.

Quoted under *Shri Tyāgamūni* in the *Subbāshitāvali* (सुभाषितावलि । २७७१), and anonymously in the *शार्ङ्गधरपद्धति* at No. 1497.

The verse also stands in the *Panchotantre*. I. (पंचतंत्रम् । १ तंत्रम्-११५).

CL.—(a) “अन्यं मनुष्यं हृदये न कृत्वा, अन्यं ततो दृष्टिभिराह्वयन्ति ।
अन्यत्र भुञ्जन्ति मद्यपसेक-मन्यं शरीरेण च कामयन्ते ॥”

(सुभाषित रत्नभांडागारः ५९६ । ६९).

(b) “नयनविकारेऽन्यं, वचनैरन्यं विचेष्टितैरन्यं ।
रमयाति सुरतेनान्यं, स्त्रीबहुरूपाणि जायते कस्याः । ॥”

(सुभाषित रत्नभांडागारः ५९६ । ६०).

(c) “अन्यं प्रियालापपथं नयन्ते, विविक्तयक्षैरपरं स्पृशन्ति ।

अन्यं हृदा कश्चन मंत्रयन्ते, विगयोषितां चञ्चलचित्तवृत्तिम् ८४ ॥”

(पद्मानन्दस्य वैराग्यशतकम्).

मधु तिष्ठति वाचि योपितां, हृदि हालाहल
मेव केवलम् । अत एव निपीयतेऽधरो, हृदयं
मुष्टिभिरेवताड्यते ॥ ८१ ॥

स्त्रियों के वचनों में अमृत और हृदय में हालाहल
भरा हुआ है । इसी कारण से पुरुष उनके अधरामृत का
पान और वक्षस्थल का मर्दन किया करते हैं ॥ ८१ ॥

While the words of women are saturated with
nectar their hearts are exclusively filled with poison.
It is, therefore, quite reasonable that men should
eagerly drink the lips of ladies with their mouths,
and beat (rub) the breasts with their fists.

Quoted under *Kālidās Māgha* (कालिदासमाघौ) in the *Sahāsra-
śīrṣī* (सुभाषितावलि) at No. 3380. Also found in the *Panchatantra*
(पंचतन्त्र १ । १८९), the *Kuralayānanda* (कुवलयानन्द), and the
Śringārārinī (शृङ्गारविन्दु),

How exquisitely the poet accounts for men's kissing women's
lips and rubbing their breasts ! Is it not natural that one should
eagerly advance towards the place which contains nectar so as to drink
it off without delay ? Is it not that poison is a fit object of man's ab-
horrence, and does it not deserve a severe rubbing (beating) which
contains the deadly bane ?

अपसर सखे दूरादस्मात्कटाक्षविषानला-
 त्प्रकृतिविषमाद्योषित्सर्पाद्विलासफणाभृतः ।
 इतरफणिनादष्टः शक्यश्चिकित्सितुमौषधै-
 श्चतुरवनिताभोगिग्रस्तं त्यजन्ति हि मंत्रिणः ८२

हे मित्र ! इस कटाक्षरूप विषाग्नि को धारण करने-
 वाले, स्वभावही से विषम, और विलासमय फणधारी
 स्त्रीरूपी सर्प का दूरही से परित्याग कर, क्योंकि अ-
 न्यान्य सर्प के काँटे हुए का इलाज तो औषधियों से हो
 सकता है परंतु चतुर स्त्रीरूप सर्प के डसे हुए मनुष्य को
 असाध्य जान कर मारुडी लोग भी कुछ चिकित्सा नहीं
 करते ॥ ८२ ॥

Oh friend ! you should carefully avoid from
 a distance the contact of a woman-serpent that is
 deadly poisonous from its very nature, commanding
 the fiery arrows of sideglances and wearing the hood
 of graceful and amorous sports ; for, those who are
 bitten by ordinary snakes are liable to cure by use of
 medicines, but persons bitten by serpentine ogles of
 clever women are entirely incurable even through the
 skill of renowned charmers.

Cf.—“ Oh woman, woman ! thou art more baneful to the happiness
 of man than the poisonous dragon of the desert.”

(*Sketches of Persia Ch. XX.*).

विस्तारितं मकरकेतनधीवरेण, स्त्रीसंज्ञितं
 वडिशमत्र भवाम्बुराशौ । तेनाचिरात्तदधरा-
 मिपलोलमर्त्यमत्स्यान्विकृष्य स पचत्यनुरा-
 गवह्नौ ॥ ८३ ॥

कामदेव रूप धीवर ने इस संसार समुद्र में स्त्रीरूप जाल को बिछा रक्खा है जिस के द्वारा वह अधरामिष के लोभसे फँसे हुए पुरुषरूप मत्स्यों को शीघ्रता पूर्वक खेंच खेंचकर अनुरागकी अग्निसे पकाता रहता है ॥ ८३ ॥

Makarketana (मकरकेतन) or Cupid, the wonderful fisherman, has thrown his woman-net into the ocean of existence, and through the offer of a tempting bait of labial flesh he is soon able to drag out the human fish and then to roast him alive into the fire of passionate love.

What a nice metaphor do we find here ? We have got the fisherman, his net, his hook, his bait and every-thing else ready for immediate use. Not content with all this he has also provided against the last chance of escape of the poor things by keeping at hand a burning fire in which he roasts the fishes caught by him. When once into the snare of love, escape is out of question.

कामिनीकायकान्तारे, कुचपर्वतदुर्गमे । मा
संचर मनः पान्थ, तत्रास्ते स्मरतस्करः ८४॥

हे मनरूपी पथिक ! कुचरूपी पर्वतों से दुर्गम, कामि-
नी के शरीररूप गहन वनमें तुम कदापि मत जाइयो,
क्योंकि कामदेवरूपी तस्कर वहांपर चात लगाए हुए
निरंतर बैठा रहता है ॥ ८४ ॥

Oh my heart ! you should never go into the
dense forest of a woman's body which is rendered
quite impassable by the high mountains of her heav-
ing breasts, and the stealthy presence of the god of
love who frequents the place like a thief.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at
No. 1256.

Cf.—(a) "Hast thou not found each woman's breast

(The land where thou hast travelled)

Either by savages possess,

Or wild and uninhabited ?

Lust, the scorching dogstar, here

Rages with immoderate heat ; "

... .. { Cowley. }

(b) "मृगेक्षणानूनमसावसीमा, भीमाटवी बुद्धिमतामतीत्या ।

यद्वाहु वल्लीभिरनङ्गमिल्लो, वद्धा नराळम्मयते न मुक्तिम् ॥"

(सोमप्रभाचार्यकृत शृङ्गार वैराग्य तरंगिणी ४१).

व्यादीर्घेण चलेन वक्रगतिना तेजस्विना भोगिना, नीलाब्जद्युतिनाऽहिना वर महो दष्टो न तच्चक्षुषा । दष्टे सन्ति चिकित्सका दिशि दिशि प्रायेण धर्मार्थिनो, मुग्धाक्षीक्षणवीक्षितस्य नहि मे मंत्रो न चाप्यौषधम् ॥ ८५ ॥

अत्यंत विशाल, चंचल, वक्रगतिवाले, तेजस्वी और नील कमल के समान कांतिवाले, स्त्रीके नेत्रों से डसे जाने की अपेक्षा पूर्वोक्त विशेषणों से विशिष्ट भयंकर सर्प से डसा जाना सर्वथा श्रेष्ठ है, क्योंकि सर्प के काटे हुए की धर्मार्थ चिकित्सा करनेवाले वैद्य प्रायः स्थान स्थान में विद्यमान हैं परंतु मुग्धा सुंदरी के नेत्ररूपी बाणों से घायल हुए पुरुष के इलाज के लिए न तो कोई मंत्र है और न औषधि है ॥ ८५ ॥

The bite of a big, swift-footed, crooked-moving, ferocious, hooded, and jetblack serpent is indeed to be preferred to that of the large, unsteady, crooked, brilliant, lovely, and dark-blue eyes of a young and beautiful woman : because skilful doctors for a charitable treatment of snakebites are plentifully found all over the world ; but there are neither Vaidyās nor medicines to effect a perfect cure of him whose heart is pierced by the glances of ladies possessing the aforesaid qualifications.

Charmers cure snakebites, not only without taking anything from the patients but also at a great personal sacrifice to themselves.

मत्तेभ्रकुम्भपरिणाहिनि कुङ्कुमाद्रै, कान्ताप-
योधरतटे रसखेदखिन्नः । वक्षो निधाय भुजप-
ञ्जरमध्यवर्ती, धन्यः क्षपां क्षपयति क्षणलब्ध-
निद्रः ॥ ८६ ॥

जो पुरुष शृङ्गारादि रस के खेदसे शिथिल होकर मदो-
न्मत्त गजपुंगव के कुंभस्थल के समान विस्तीर्ण और
कुङ्कुम लेपसे आर्द्र हुए निजप्राणप्यारी के पयोधररूप
तटपर उसकी भुजलता के मध्य में अपना वक्षस्थल रख
तनिक निद्रा का लाभ कर के रात्रि व्यतीत करता है
वह निस्संदेह धन्य है ॥ ८६ ॥

One who can afford to pass the night by taking
a little nap as if to refresh himself from his amorous
toils by reclining his head on the beautiful and
cage-like arm-cushions of his beloved wife resting over
her broad and globular breasts resembling the fore-
head of a wild elephant, and wetted with the appli-
cation of saffron juice, is indeed blessed.

The verse which also stands in the *Panchatantra* (पञ्चतन्त्र) is quoted
anonymously in the *Subbāshītāvalī* (सुभाषितावलि) at No. 1222, and under
भट्टहरि in the *Śārngāra-paddhati* at No. 8693. It is also found in the शृङ्गार-
तिलक of कालिदास at No. 22.

Cf.—“असी धन्यो यूना यदुरसि विमाले मृगदृशः ।

स्तनार्थ्या संकान्तो दृढतर परीरम्भ समये ” २७ ॥

(रामभद्रदीक्षितस्य शृङ्गारतिलक भागे).

न गम्यो मंत्राणां न च भवति भैषज्यविषयो,
न चापि प्रध्वंसं व्रजति विविधैः शान्तिकशतैः ।
भ्रमावेशादङ्गे किमपि विदधद्भङ्ग मसमं, स्म-
रापस्मारोऽयं भ्रमयति दृशं घूर्णयति च ॥८७॥

कामदेवरूपी अपस्मार नाम रोग से पीडित हुए मनुष्य की व्यथा न तो मंत्र तंत्र से दूर होती है, न औषधियों के प्रयोग से जाती है, और न शांति पाठ आदि के कराने से ही शांत हो सकती है, किंतु जब जब इसका दौरा होता है तब तब रोगी के अंगमें न्यूनाधिक भावसे एक प्रकारकी असह्य वेदना उत्पन्न हो जाती है कि जिससे उसका शरीर टूटने लगता है, मन फिरने लगता है, और दृष्टि घूमने लगती है ॥ ८७ ॥

The epilepsy of love is incurable either by *Mantras*, or medicines, and it can never be put to an end by the application of a variety of soothing balms (or by reading of several *Śāntipāthas* शान्तिपाठ *i. e.* propitiatory texts); but whenever the patient is seized by its fits he suffers an indescribable pain which makes his limbs burn with passion and his eyes roll incessantly in a peculiar way.

Cf.—“ मनोरागस्तीव्रं विषमिव विसर्पविवर्तं,
प्रमायी निर्धूमो ज्वलति विधुतः पावक इव ।
हिनस्ति प्रत्यङ्गं ज्वर इव गरीयानितहृतो,
न मां ज्ञातुं तावः प्रभवति न चाम्बा न भवती ॥ ”

(मालतीमाधवे).

जात्यन्धाय च दुर्मुखाय च जराजीर्णाखिला-
ङ्गाय च, ग्रामीणाय च दुष्कुलाय च गलत्कु-
ष्टाभिभूताय च । यच्छन्तीषु मनोहरं निजवपु
र्लक्ष्मीलवश्रद्धया, पण्यस्त्रीषु विवेककल्पलति-
काशस्त्रीषु रज्येत कः ॥ ८८ ॥

जन्मांध, कुरूप, जरासे जीर्ण शिथिल शरीरवाले,
ग्रामीण (गंवार), नीचकुलमें जन्म लेनेवाले, और कोढ़
झरते हुए घृणा योग्य पुरुष को थोड़ेसे धनके लोभसे
जो वेश्या अपनी मनोहर देह को समर्पण कर देती है
उस विवेकरूप कल्पलता के छेदन करनेवाली गणिकासे
किस विद्वान का अनुराग हो सकता है ? ॥ ८८ ॥

What wise man can ever take delight in loving
a prostitute—the mowing scythe of the heavenly
creeper of knowledge—who, through the mere hope of
getting a small amount of money, can even sell her
lovely person to the disgusting embraces of a miserable
creature that is born blind, ugly, worn out with age,
rustic of low origin, and whose very sight is wholly
unbearable on account of the stinking flow of his
leprous scars ?

Cf.—“ वित्तं वेत्ति वेश्या, स्मरसदृशं कुष्ठिनं जराजीर्णम् ।

वित्तं विनापि वेत्ति, स्मरसदृशं कुष्ठिनं जराजीर्णम् ॥ ”

(क्षेमेन्द्रः).

Prostitutes love money, but not men.

वेश्याऽसौ मदनज्वाला, रूपेन्धनसमेधिता ।

कामिभिर्यत्र हूयन्ते, यौवनानि धनानि च ८९

यह वेश्या सौंदर्यरूपी ईंधनसे प्रज्वलित होनेवाली कामदेवरूप प्रचंड अग्नि है जिसमें कामीजन अपने यौवन और धन का निष्प्रयोजन हवन करते हैं ॥ ८९ ॥

A prostitute is the fire of love which strengthens through the fuel of beauty, and burns to ashes the youth and wealth of the libidinous.

Desides its being identical in sense the following verse is almost alike with the above stanza in its verbal construction :

“ अयं च सुरत ज्वाला, कामाग्निः प्रणयेन्धनः ।
नराणां यत्र हूयन्ते, यौवनानि धनानि च ॥ ”

(सुभाषित रत्नमाण्डागारः)

OL.—“ रूपिणी कुसृतिः सृष्टा धन प्राणापहरिणी ।

आढ्यानां यौवनान्धानां वेश्या नमिह वेधसा ॥ ”

(कयासरित्सागरः । शशाङ्कवतीलेखकः १ तरंगः) .

The poet's intention in the above stanza of the text is apparently to strike a successful blow at immorality by holding to derision the figure of a harlot in its darkest colours.

कश्चुम्बति कुलपुरुषो, वेश्याधरपल्लवं मनोज्ञ-
मपि । चारभटचौरचेटक-नटविटनिष्ठीवनश-
रावम् ॥ ९० ॥

इत, पामर, चौर, दास, नट और जार पुरुषों के थूकने
के शराव (सरावा) रूप वेश्या के अधरोष्ठ का चुंबन
अत्यंत मनोहर होने पर भी कोई कुलीन मनुष्य नहीं
कर सकता ॥ ९० ॥

What respectable person can ever condescend
to kiss the lips of a prostitute which though very
lovely are in reality a disgusting tray or dish con-
stantly spit by spies, soldiers (mercenaries), thieves,
slaves, actors, and sensual cheats ?

The point of the stanza may be thus summarised :—Prostitutes are
generally enjoyed by the dregs and refuse of mankind, and therefore
they are not in the least the fit objects of social intercourse of the
gentry.

For further explanation of the words विट &c. see our note on this
stanza.

धन्या स्त एव चपलायतलोचनानां, तारुण्य-
दर्पघनपीनपयोधराणाम् । क्षामोदरोपरिलस
त्रिवलीलतानां, दृष्ट्वाऽकृतिं विकृतिमेति मनो
न येषाम् ॥ ९१ ॥

चंचल और विशाल नेत्रवाली, यौवन के अभिमानरूप
सघन और स्थूल पयोधर धारण करनेवाली, और अत्यंत
सूक्ष्म उदर भागपर त्रिवलीलता से विभूषित, तरुण
स्त्रियों के सौंदर्य की देख करके जिन पुरुषों के मनमें
किसी प्रकार का विकार नहीं होता वह निस्संशय प्रशं-
सनीय हैं ॥ ९१ ॥

Those people are indeed blessed whose hearts
are never agitated at the sight of beautiful ladies
with (1) unsteady, big and large eyes, (2) youthful,
lovely, thickset, and heaving breasts and (3) charming
lines upon their tender abdomen.

The word त्रिवली means threefold. It is especially applied to
the threefold wrinkles of skin just above the navel of healthy and
wellformed women. The poet here speaks of them as creepers on
account of their zigzag appearance.

प्रोद्यत्प्रौढप्रियङ्गुद्युतिभृति विदलत्कुन्दमाद्य-
द्विरेफे, काले प्रालेयवातप्रचलविकसितोद्दाम-
मन्दारदाम्नि । तेषां नो कण्ठलग्ना क्षणमपि
तुहिनक्षोदरक्षा मृगाक्षी, तेषां मायामयामा
यमसदनसमा यामिनी याति यूनाम् ॥ ९२ ॥

जिस कालमें सुंदर प्रियंगु वृक्ष अपनी पूर्ण शोभा को दिखा रहे हैं, विकसित कुंदपुष्पों पर मदोन्मत्त भ्रमर गुंजार कर रहे हैं, और पूर्णरूप से खिले हुए मंदारवृक्षों का समूह शीतल वायु के झोखे से झकड़ते ले रहा है, उस समय में शीतकाल के शीत को निवारण करनेवाली मृगनयनी को जो पुरुष क्षणमात्र भी अपने वक्षस्थल से नहीं लगा सकता उस युवा (जवान) की रात्रि शीघ्र व्यतीत न हो कर यमराज के भवन के समान अत्यंत दीर्घ और भयंकर हो जाती है ॥ ९२ ॥

At the time when *Priyangu* (प्रियंगु) creepers are in their full maturity, and the bees are humming with maddened joy on a cluster of blooming jasmynes (कुन्द), and when a series of ripe *Mandārs* (coral trees) in blossoms, are gently trembling by the blowing of a cool breeze, those who are unable to embrace the cold dispersing persons of beautiful ladies to the close of their bosoms are sure to feel the long watches of night as fearful as the palace of Yama, the god of death.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at No. 1843, and the शार्ङ्गवरपद्धति at No. 3924.

सुधामयोऽपि क्षयरोगशान्त्यै, नासाग्रमुक्ता-
फलकच्छलेन । अनङ्गसञ्जीवनदृष्टिशक्ति-
मुखामृतं ते पिबतीव चन्द्रः ॥ ९३ ॥

हे प्यारी ! यह चंद्रमा सुधामय होनेपर भी अपने
क्षयरोग की शांति के लिए तेरी नासिका के अग्रभाग में
लटकते हुए मोती के छल से तेरे अधरामृत का पान
कर रहा है ॥ ९३ ॥

Although she is herself the embodiment of
nectar, and the engenderer of passionate love in the
hearts of people, the moon has yet availed herself of
the happy opportunity of assuming the form of a big
pearl to adorn the point of thy aquiline nose, and
thus to drink off the ambrosia of thy lips in order
to cure herself of her periodical wanings.

Needless to say that the poet has here represent-
ed the pearl of a woman's nose-ring as a full moon
drinking the ambrosia of her lips.

Quoted under वैद्यनाथ in the शार्ङ्गधरपद्धति at No. 3305.

CL.—“ प्रिये सुधाकर रोगनिज, क्षयो निवृत्ति उपाय ।

चन्द्र पिवत मधु अधर का, नय मोती मिस आय ॥ ”

(रसिक कवि).

शुभ्रंसद्य सविभ्रमा युवतयः श्वेतातपत्रोज्ज्व-
ला, लक्ष्मीरित्यनुभूयते स्थिरमिव स्फीते
शुभेकर्मणि । विच्छिन्ने नितरा मनङ्गकलह-
क्रीडावृटत्तन्तुकं, मुक्ताजालमिव प्रयाति
झटिति भ्रश्यदिशोदृश्यताम् ॥ ९४ ॥

जवतक मनुष्यों के प्राचीन पुण्य का प्रभाव बना रहता है तब तक सुंदरभवन, विलासवती युवतियाँ और छत्रचामरादि ऐश्वर्य की विभूति सब कुछ ही स्थिर रहते हैं परंतु पूर्वसंचित शुभकर्म के क्षय होतेही ये सब वैभव रस केलिकी कलह में टूटी हुई मुक्ताफल की लड़ी के समान शीघ्र ही विलायमान हो जाते हैं ॥ ९४ ॥

भावार्थ

शृङ्गार का उद्बोध करनेवाले सुंदर गृहादिकों की स्थिति मनुष्य के भाग्योदय पर्यंत ही रहती है ॥

The enjoyment of splendid palaces, graceful young ladies, and spotless wealth and power together with their necessary symbols can only last with the definite term of our past virtues ; for, when the influence of our previously accumulated good is no longer in force then all these gifts are soon scattered away and lost to the winds like a string of pearls broken in the course of an amorous quarrel.

PURPORT.

The duration of worldly enjoyments synchronize with that of man's good fortune.

ॐ.—“ धनयौवनप्रभृति सर्वमनुगतमिदं शरीरिणाम् ।

न क्षणमपि भवति स्थितिमग्निजपुर्वजन्मकृतपुण्य संज्ञये ६८ ॥”

(वीरनन्दिकृत चन्द्रमभचरितम् १७ सर्गः).

अजितात्मसु संवद्धः, समाधिकृतचापलः ।
भुजङ्गकुटिलः स्तब्धो, भ्रूविक्षेपः खलायते ९५

अजितेंद्रियों से संबंध रखनेवाले, समाधि में विप्रडालनेवाले, सर्प के समान तिरछी चाल चलनेवाले और गर्विष्ठ, स्त्रियों के भ्रूभंग का आचरण पूर्वोक्त विक्षेपणों से विशिष्ट दुर्जन के समान होता है ॥ ९५ ॥

A woman's glance is generally comparable to a wicked person; for, it attaches itself to those who have no control over their senses, diverts the concentration of mind, moves in a crooked path like a venomous snake, and maintains a proud and lofty bearing.

Quoted under *Udrjita* (उज्जित) in the *Subhāshitāvalī* (सुभाषितावलि)
at No. 1420.

किं गतेन यदि सा न जीवति, प्राणिति प्रिय-
तमा तथाऽपि किम् । इत्युदीर्य नवमेघमा-
लिकां, न प्रयाति पथिकः स्वमन्दिरम् ॥९६॥

घर जाने की लालसा रखनेवाला पथिक, प्रस्थान समय में आकाश में उठी हुई नवीन मेघमाला की ओर दृष्टि करके यह तर्क करता है कि, यदि अबतक प्राणप्यारी जीवितही नहीं है तो मेरे वहाँ जाने से क्या प्रयोजन है और यदि वह जीवित भी है तोभी मेरा इस समय का प्रयाण तो सर्वथा निरर्थक है, क्योंकि यह घनघोर बड़ा मुझको सकुशल घर पर कब पहुँचने दे सकती है । इस प्रकार का तर्कवितर्क करके वह विचारा घर जाने का साहस कदापि नहीं करता ॥ ९६ ॥

Seeing the gathering of rain clouds just forming into the sky, a man who is away from his nativity is compelled to give up his immediate intention of returning home with the thought that (1) in case his beloved wife is already dead of the pangs of separation it is no advantage in his going there, or (2) if she be still surviving the shock it is also useless to undertake the journey when the monsoon is about to set in.

Quoted under (रतिमित्र) in the *Subhāṣitāvalī* (सुभाषितावलि) at No. 1748, and under मर्तहरे in the *शार्ङ्गधरपद्धति* at No. 3885.

एको रागिषु राजते प्रियतमादेहार्धहारी हरो,
नीरागेष्वपि योविमुक्तललनासङ्गो न यस्मा
त्परः । दुर्वारस्मरबाणपन्नगविषज्ज्वालावलीढो
जनः, शेषः कामविडम्बितो हि विषयान्
भोक्तुं न भोक्तुं क्षमः ॥ ९७ ॥

जैसे अनुरागियों में पार्वती को अर्धाङ्ग में धारण करनेवाले शिवजीही सबके शिरोमणि हैं वैसे ही विरागियों में भी संसार के भोगविलास का सर्वथा त्याग करने वाले महादेवजी ही सबमें अग्रगण्य हैं, क्योंकि कामदेव के बाणरूप सपों की असह्य विषामि से संतप्त हुए अन्य जन तो मदन की चेष्टासे विडम्बित होकर न तो विषयादिकों का यथेच्छ भोगही कर सकते हैं और न उनका त्यागही कर सकते हैं ॥ ९७ ॥

Before His marriage with *Pārvatī* (पार्वती) Shiva succeeded in maintaining a complete indifference to the charms of women, and He went even so far as to reduce to ashes the god of love who had unfortunately once conspired with Spring to excite His latent passion ; but after His espousing that beautiful lady as the mistress of His heart, He became so much attached to her that He was unable to part with her even for the slightest moment, and to ensure this He assumed the wonderfully composite form which is half man and half woman. Shiva is therefore the only one who stands conspicuous both among (1) the worldlings and (2) the ascetics ; for once tasting the poisonous fire of Cupid's serpentine arrows, and always led astray by passionate lust, man is quite unable either to enjoy the sensual pleasures or abandon them altogether.

वैराग्ये संचरत्येको, नीतौ भ्रमति चापरः ।
शृङ्गारे रमते कश्चिद्भुवि भेदाः परस्परम् ९८॥

कोई मनुष्य वैराग्य में विचर रहे हैं, कोई नीतिमार्ग में भ्रमण कर रहे हैं, और कोई शृङ्गारही में रम रहे हैं पृथ्वीतल पर इस प्रकार कितने ही भेदाभेद दृष्टि आते हैं ॥ ९८ ॥

The mental tendencies of people on the face of the globe are quite different from one another, *e. g.* some are indifferent to the world and are engaged in the devotion of the Supreme Being ; some are passing their days in the study of morality and politics ; and some have turned their attention to the sole enjoyment of sensual pleasures.

It also occurs in stanza 3 in the *Santistaka* Chapter II. (शान्ति-शतकम् २ प्रच्छेदः).

Cf.— On life's vast ocean diversely we sail,

Reason the cord, but passion is the gale."

(Pope's Essay on man Epistle ii.)

विरहोऽपिसङ्गमः खलु, परस्परं संगतं मनो
 येषाम् । यद्धृदयविघटितः सः, संगमोऽपि वि-
 रहं विशेषयति ॥ ९९ ॥

जिनका मन परस्पर संलग्न है, उनका वियोग भी
 संयोग ही के समान समझना चाहिए, और जो एक साथ
 रहकर भी मनों में अंतर रखते हैं उनका संगम भी वि-
 योगसे विशेष दुःखदायी है ॥ ९९ ॥

When the hearts of lovers are flowing in a
 perfect mental union, though quite apart from each
 other they are still to be considered as enjoying
 each other's society ; but, on the contrary, when
 they cannot agree between themselves the actual com-
 pany is even more painful than separation.

Cf.—“ दूरस्थोऽपि समीपस्थो, यो यस्य हृदि वर्तते ।
 यो यस्य हृदये नास्ति, समीपस्थोऽपि दूरतः ॥ ”

(सुभाषित रत्नमाण्डागारः २७० । ६२१).

All the copies of the text now before me give the third चरण
 of the stanza as यद्धृदय विघटितः which reading being short of two
Mātrās is faulty in meter. I have therefore ventured to put in सः after
 it which makes it alight without disturbing the sense.

इमे तारुण्यश्रीनवपरिमलाः श्रौढसुरतप्रताप-
 प्रारम्भाः स्मरविजयदानप्रतिभुवः । चिरं चे-
 तश्चौरा अभिनवविलासैकगुरवो, विलासव्या-
 पाराः किमपिविजयन्ते मृगदृशाम् ॥ १०० ॥

यौवन की नवीन शोभाकी सुगंध से सुगंधित, अति-
 शय सुरत संबंधी प्रभावों के प्रारंभसूचक, कामदेव विष-
 यक विजयदान देने में समर्थ, चित्तके सुरानेवाले, और
 अभिनव रस केलि के एक मात्र गुरु, मृगनयनियों के
 भोगविलास सर्वोत्कृष्टतासे सदैव विद्यमान रहो ! ॥ १०० ॥

The amorous sports of antelopeeyed ladies which savour of the immense beauty of their youthful persons, consist of their increasing skill in the performance of sexual intercourse, command the power of conquering the god of love, and possess the charms to steal away the hearts of men, and which are the only real masters to teach the mysteries of the first enjoyments of budding beauties are indeed indescribable !

अथ
वैराग्यशतकम् ।

अथ वैराग्यशतकम् ।

चूडोत्तंसितचारुचन्द्रकलिकाचञ्चच्छिखाभा-
स्वरो, लीलादग्धविलोलकामशलभः श्रेयोद-
शाग्रे स्फुरन् । अन्तः स्फूर्जदपारमोहतिमिर-
प्राग्भारमुच्चाटय-ञ्चेतः सन्नानि योगिनां विज-
यते ज्ञानप्रदीपो हरः ॥ १ ॥

वैराग्यशतक ।

मस्तक को भूषित करनेवाली सुंदर चंद्रकला की
देदीप्यमान शिखा के समान शोभायमान, कामदेवरूपी
चंचल पतंग को अनायास ही दग्ध करनेवाले, और सब
प्रकार के कल्याणों के निधान, ज्ञानदीपकस्वरूप महादेव
अंतःकरणमें प्रकाश होनेवाले अपार मोह के प्राग्भार का
विनाश करते हुए योगिराजों के हृदयमंदिर में सर्वोत्कृ-
ष्टता से विराजमान हैं ॥ १ ॥

VAIRAGYA ŚATAKA OR ONE HUNDRED
STANZAS ON VAIRAGYA OR
ASCETICISM.

May the god Śiva (whose person is resplen-
dent with luminous rays of crescent moon adorning
the luxuriant locks of hair on His head ; who reduced
to ashes, quite in a sportive manner, the god of love,
as if it were a mere moth ; and who is the abode of
all good), the lamp of perfect knowledge, long burn
brightly into the mental abodes of Yogis driving
away the dense cloud of ignorance which is covering
their conscience with a thick layer of darkness !

Mark the appropriateness of the author's bow to Śiva before
commencing his Thoughts on Asceticism. It is an established fact
beyond controversy that Śiva is the father, propagator and master
of the Yoga philosophy.

For " लीलादग्धविलोलकामशलभः " GL— " ये पश्यन्दीपदर्शं
सपदि मनसिजः कीटनाशं स नष्टः " (अप्यदीक्षितस्यचित्तमीमांसायाम्)

बोद्धारो मत्सरग्रस्ताः, प्रभवः स्मयदूषिताः ।
अबोधोपहताः श्रान्ये, जीर्णमङ्गे सुभाषितम् ॥२॥

जाननेवाले तो दोष ढूँढने की अभिलाषासे मत्सरता धारण कर बैठे हैं कि उनको कहना ही उचित नहीं, विभवशाली अपने ऐश्वर्य के अभिमानमें मदोन्मत्त हैं कि वह किसी की सुनते ही नहीं, और इतर जन (शेष मनुष्य) अज्ञानरूपी रोग से ग्रस्त हो रहे हैं कि उनको कहने की जी ही नहीं चाहता, इस दशा में जो सुभाषित हम कह सकते हैं वह संसारमें प्रगट न होकर हमारे शरीर के शरीर ही में नष्ट हो रहे हैं ॥ २ ॥

The learned are fault-finding, the prosperous are proud of their fortunes, and the rest are mere fools devoid of all understanding; my good words (instructions) being thus unappreciated by men have pined away with the body.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No. 189.
OF.— (a) "Never hold any one by the button or the hand in order to be heard out; for, if people are unwilling to hear you, you had better hold your tongue than them." (Lord Chesterfield)

(b) "रसिक कुटिल मतिमान हैं, मतवाले धनवान ।
ज्ञानरहित समुझै नहीं, किन्तु ते कौं बखान ॥ "

(रसिक कवि)

न संसारोत्पन्नं चरितमनुपश्यामि कुशलं, वि-
पाकः पुण्यानां जनयति भयं मे विमृशतः ।
महद्भिः पुण्यौघैश्चिरपरिगृहीताश्च विषया,
महान्तो जायन्ते व्यसनमिव दातुं विषयि-
णाम् ॥ ३ ॥

यथार्थ रूप से विचार किया जाय तो यह सांसारिक व्यवहार किसी प्रकार से भी सुखदायी नहीं होते और इस ही भांति पुण्यकार्यों का विचार करने से भी मुझे भयभीत ही होना पड़ता है । अनेकानेक पुण्यकर्म के प्रताप से चिरकाल पर्यंत भोगे हुए विषयादि विषयी मनुष्यों को केवल दुःखदायक ही हुवा करते हैं ॥ ३ ॥

I see that worldly life is not altogether well; I am afraid of thinking upon the ultimate end of virtuous actions (for, at the cessation of our virtues we are again hurled down from the heavens). Pleasures when long enjoyed through lots of piety really increase in bulk as if it were to give pain to the luxurious.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhāshitāvalī* (सुभाषितावलि) at No. 3455.

Cf.—“ न जातु कामः कामानामुपभोगेन शाम्यति ।

हविषा कृष्णवर्मेव, भूय एवाभिवर्द्धते ॥ १३

(मनुस्मृतिः । २ अध्यायः)

उत्खातं निधिश्ङ्कया क्षितितलं ध्माता गिरे
धातवो, निस्तीर्णः सरितांपतिर्नृपतयो यत्नेन
सन्तोषिताः । मंत्राराधनतत्परेण मनसा नीताः
श्मशाने निशाः, प्रातः काणवराटको ऽपि
न मया तृष्णेऽधुना मुञ्च माम् ॥ ४ ॥

गडेरुए खजाने की आशंका से पृथ्वीतल को खोद
ढाला, रसायनक्रियासे सुवर्णादि बनाने को अनेक धातु
भी फूंक दिए, नदीनाथ समुद्रका भी जैसे तैसे तरण
किया, राजाओं को भी यत्नपूर्वक सेवासे प्रसन्न कर लिए,
मंत्राराधन में निश्चल मन लगा कर श्मशानमें बैठे हुए
कईएक रात्रि भी व्यतीत कर दीं, परंतु एक फूटी कौड़ी
का लाभ भी मुझको न हुआ । इसलिए हे तृष्णा ! अब
तो (कृपा करके) तू मेरा पीछा छोड़ दे (तो श्रेष्ठ है) ॥४॥

To obtain treasures, I have dug out the bowels
of (mother) earth, smelt or melted various minerals,
crossed the deep waters of the lord of rivers (i.e. ocean),
secured the favour of kings with great effort, and with
a mind wholly absorbed in repeating Mantras, passed
solitary nights in a crematory ; but, unfortunately,
I have not yet secured a single worthless (lit. broken)
cowrie to myself. Oh greed, I would therefore im-
plore thy favour to leave me alone now !

Cf.— " दुर्मरजठरनिमित्तं, समुपार्जयितुं प्रवर्तते चित्तम् ।

लक्षावधि बहुवित्तं, तथाऽप्यलभ्य कपर्दिकामात्रम् ॥ ४६ ॥ "

(प्रबोधसागरः)

The point of the stanza seems to be that there is no use strug-
gling against fate.

भ्रान्तं देशमनेकदुर्गविषमं प्राप्तं न किञ्चित्फलं, त्यक्त्वा जातिकुलाभिमानमुचितं सेवाकृता निष्फला । भुक्तं मानविवर्जितं परगृहे ष्वाशङ्कया काकव-तृष्णे दुर्मति पापकर्मनिरते नाद्यापि सन्तुष्यसि ॥ ५ ॥

अनेकानेक दुर्गम और विषम देशपरदेशमें भी फिरे, उच्चकुल और जाति का यथोचित अभिमान त्याग करके निष्प्रयोजन दूसरों की सेवा भी की और परघर पड़े पड़े भयभीत होकर अपमानसहित दूसरों के दिए हुए टुकड़ों से पेटपालन भी किया, परंतु किसी कार्य से भी कुछ फल प्राप्त न हुआ । इसलिए हे दुर्मति धारण करनेवाली पापिनी तृष्णा ! तू अवतक भी संतुष्ट न हुई इसका क्या कारण है ? ॥ ५ ॥

I have travelled over many rough and impassable countries, but all in vain. Having laid aside the natural pride of my (high) caste and family, I have served (others), but that too without any advantage to me. Trembling with fear like a crow, I have eaten dishonourable bread in another's house. But oh stupid and sinful Avarice ! thou art not satisfied even now.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No. 3202.

Cf.— " भ्रान्तं याचनतत्परेण मनसा देहीतिवाक्प्रेरिता, भुक्तं मानविवर्जितं परगृहे साशङ्कितं काकवत् । साक्षेपं भृकुटीकाक्षकुटिलं दृष्टं खलानां मुखं तृष्णे देवि यदन्यदिच्छसि पुनस्तत्रापि सज्जा वयम् ॥ " (सुभाषितरत्नभांडागारः ११२।३८).

Note that the 2nd. line of this verse is almost the same as the 3rd. of our text.

खलोच्छापाः सोढाः कथमपि तदाराधनपरै-
 निगृह्यान्तर्वाष्पं हसितमपि शून्येन मनसा ।
 कृतश्चित्तस्तंभः प्रहसितधियामञ्जरिपि,
 त्वमाशे मोघाशे किमपरमतो नर्तयसि
 माम् ॥ ६ ॥

हुष्ट मनुष्यों की सेवा करते हुए उनके खोटे खरे कट्टे
 वचन भी जैसे तैसे सुने, तथा आंतरिक अश्रुप्रवाह को
 रोक करके सुन्नसान (शून्य) चित्तसे उनके उपहास भी
 सहे, और मनको निस्तब्ध करके अपने उपहास करने-
 वालों को प्रणाम भी किया, परंतु हे निष्फल आशा ।
 तूतो अब भी मेरा पीछा नहीं छोड़ती इसलिए नहीं
 मालूम कि सुन्नको इससे भी अधिक और क्या क्या
 नाच नचावेगी ? ॥ ६ ॥

When serving my evil and cruel masters I have
 somehow borne their harsh words with great patience,
 kept the natural rush of tears forcibly imprisoned
 within the eyes, thoughtlessly assumed a laughing
 countenance, and subduing all mental agitation
 bowed myself with clasped palms before the haughty
 persons of those senseless fellows who had scornfully
 laughed at my poverty. But what more disgraceful
 acts wilt thou, oh fruitless greed, still compel me to do
 I cannot precisely say ?

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhāshitāvalī* (सु-
 भाषितावलि) at No. 3261.

Cf.—“ दृष्टं दुर्जनचेष्टितं परिभवो लब्धः समानाब्जना-त्पिदार्थे धनिर्न
 कृतं श्लडितं मुक्तं कपालेष्वपि । पद्भ्यामप्यनि संप्रयातमसकृ-
 त्सुतं लणमस्तरे, यच्चान्यत्र कृतं कृतान्तं कुरु हे तत्रापि सज्जा
 वयम् ॥ ”

(सुभाषितावलिः)

आदित्यस्य गतागतैरहरहः संक्षीयते जीवितं,
व्यापारैर्वहुकार्यभारगुरुभिः कालो न विज्ञा-
यते । दृष्ट्वा जन्मजराविपत्तिमरणं त्रासश्च नो-
त्पद्यते, पीत्वा मोहमयीं प्रमादमदिरामुन्म-
त्तभूतं जगत् ॥ ७ ॥

अहो वड़े कष्टकी बात है कि यह जगत् मोहमयी प्रमादरूपी मदिरा का पान करके कैसा उन्मत्त हो रहा है कि सूर्य के उदय अस्त के साथ साथ प्रतिदिन अपने जीवन का क्षय होना भी कोई नहीं देखता, नानाविध कार्यभारसे व्यग्र हो सांसारिक व्यवहारों में लगे हुए समय का व्यतीत होना भी कोई नहीं जानता, और जन्म, जरा, विपत्ति और मरण को देखकर भी कोई भयभीत नहीं होता ! ॥ ७ ॥

Having drunk the intoxicating wine of delusion the people (world) have got quite mad and senseless ; for, they do not see that their life is gradually shortened with the daily rising and setting of the sun ; for, they cannot know that time is rapidly passing away, on account of their being seriously engaged with a variety of affairs ; and, for, they are not frightened even at the sight of birth, old age, misfortunes, and death of others.

This verse which stands as 24th in the *Śāntīkāṇḍa*, Part IV. (शान्तिशतकम् ४ परिच्छेदः) is quoted anonymously in the *Subhāṣitā-
rālī* (सुभाषितावलि) at No. 3927.

Cf.—“ दिवसरजनी कूलच्छेदैः पतद्भिस्मरतं,
वहति निकटे कालक्षौतः समस्तभयावहः ।
इह हि पततां नास्त्या लम्बो न चापि निवर्तनं,
तदिह महतां कोप्यं मोहो यदेव महाविलः ॥ २ ॥ ”
(शान्तिशतकम् १३ परिच्छेदः).

For the first half of the stanza, Cf.—“ To those who are em-
ployed and busy, time flies with great rapidity.”

दीनादीनमुखैः सदैव शिशुकैराकृष्टजीर्णाम्ब-
रा, कोशद्भिः क्षुधितैर्निरन्नविधुरा दृश्येत चे-
द्देहिनी । याचनाभङ्गभयेन गद्गदगलत्रुत्यदि-
लीनाक्षरं, को देहीति वदेत्स्वदग्धजठरस्या-
र्थे मनस्वी जनः ॥ ८ ॥

अन्न के अभावसे विकल हुई अपनी स्त्रीके फटे पुराने वस्त्रों को खेंचते हुए, धुधातुर, अत्यंत दीन और रोते हुए, बालबच्चों को देखना तो भले ही अंगीकार करलें, परंतु अपने पापी पेट के भरने की याचना निष्फल जाने के भयसे गद्गदस्वरमें दूठते हुए अक्षरोंसे दूसरों के आगे (हमको दान) "दीजिये" पद का उच्चारण करना कोई मनस्वी भी स्वीकार नहीं कर सकता ॥ ८ ॥

भावार्थ

विचारशील मनुष्य पूर्वार्धोक्त विशेषणविशिष्ट भार्याको देखकर भी इस दुष्ट जठरके भरण पोषण करने की किसी की याचना नहीं करते ॥

Notwithstanding his seeing the pitifully miserable state of his wife whose threadbare clothes are continually dragged by her wretched and pale-faced children weeping incessantly at the corroding pain of their excessive hunger, no high-souled man can ever condescend, for the sake of his wretched stomach, falteringly to ask for alms at the hands of his fellow-beings, fearing that his request may be refused by them.

PURPORT.

However straitened his circumstances may be no considerate man will ever ask alms of others in order to fill his wretched belly.

Quoted under *Bhartrihari* (महर्षिहरि) in the *Subhāshitāvalī* (सुभाषितावली) at No. 3196.

Cf.—“ दारिद्र्येण समीरितापि बहुशः कण्ठं समालम्बते,
कण्ठात्कष्टातैः कथं कथमपि प्राप्नोति जिह्वातलम् ।
जिह्वाकीलककीलितैव सुहृदं तस्मान्ननिर्यात्यसौ,
वाणी प्राणपीक्षयेऽपि महता देहीति नास्तीति च ॥ ”

(सुभाषित रत्नभाण्डागारः । ९९ । ५६१).

निवृत्ता भोगेच्छा पुरुषबहुमानो विगलितः,
समानाः स्वर्याताः सपदि सुहृदो जीवितसमाः ।
शनैर्यष्ट्युत्थानं घनतिमिररुद्धे च नयने, अहो
धृष्टः कायस्तदपि मरणापायचकितः ॥ ९ ॥

विषयभोग करने की इच्छा यद्यपि बिलकुल जाती रही है, जाति बिरादरी के मनुष्यों ने यद्यपि पहिले के समान आदर करना छोड़ दिया है, समान अवस्थावाले यद्यपि परलोक के निमित्त प्रयाण कर चुके हैं, मित्रगण भी यद्यपि शीघ्र ही मरनेवाले हैं, बहुत धीरे और लकड़ी के सहारे मात्रसे ही यद्यपि ठठा जाता है, नेत्रों के कोयोंपर यद्यपि सघन अंधकारमय पटल फिर गया है, परंतु यह ढीठ और निर्लज्ज शरीर मरने के नामसे अब भी कैसा चौकन्ना होता है ! ॥ ९ ॥

Though the desire of sensual pleasures has ceased to exist in his mind, though he is no longer held in the same high esteem by his fellowmen, though his equals in age are already gone to heaven, though his friends are also at the point of death, though he can hardly support himself on his staff, though his eyesight is fast dimmed with a thick veil of darkness, the impudent and shameless person is still surprised at the mention of his approaching death !

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावली) at No. 8898.

CL.—(a) “ इन्ता विस्मयदन्ताः, केशाः काशमसूनसङ्काशाः ।
नयनं तमसामयनं, तथापि चित्तं धनाङ्गनायतम् ॥ ”

(सुभाषित रत्नभाण्डागारः) :

(b) “ गतं तत्कारण्यं तरुणिहृदयानन्दजनकं,
विशीर्णा दन्तालिनैर्जगतिरहो यद्विश्रमणा ।
जडीभूतादीष्टः श्रवणरहितं कर्णयुगलं,
मनो मे निर्लेपं तदपि विषयेभ्यः स्पृहयति ॥ ”

(सुभाषितरत्नभाण्डागारः । १११ । २६).

(c) “ वसुष्यन्धे चलति वशने श्मश्रुणि श्वेतमाने,
सीदत्यङ्गे मनसि कलुषे कम्पमाने धराये ।
दूतैरेतैर्दिनकरमुखः शश्वदुद्बोध्यमाना—
स्त्रातुं देहं तदपि भिषजामिव सान्त्वं वदामः । ११ । ”

(नीलकण्ठदीक्षितकृत शान्तिविलासः).

हिंसाशून्यमयत्नलभ्यमशनं धात्रामरुत्कल्पितं,
व्यालानां पशवस्तृणाङ्कुरभुजः सृष्टाः
स्थलीशायिनः । संसारार्णवलङ्घनक्षमधियां
वृत्तिः कृता सा नृणां, या मन्वेषयतां प्रयान्ति
सततं सर्वे समाप्तिं गुणाः ॥ १० ॥

विधाताने सर्पों के लिए पवन का भक्षण कैसा नियत किया है कि जिसे हिंसा करने के बिना वह सहजही में लाभ कर सकते हैं, और इसही प्रकार पशुओं को भी तृणका भक्षण करनेवाले और जमीनपर शयन करनेवाले बनाए हैं कि जिससे उनको किसी तरहका कष्ट नहीं होता, परंतु संसार समुद्र का तरण करने की सामर्थ्य रखनेवाले मनुष्यों की वृत्ति विधाताने ऐसी दुर्लभ बनाई है कि जिसके संपादन करने में इनके सारेगुण समाप्त होजाते हैं ॥ १० ॥

Snakes are made to live on air which is obtained very easily, and without causing the least harm to other creatures; cattle are made to live on grass and lie down on bare earth; but the food of man whose intellect can enable him to cross over the worldly ocean is made so difficult of attainment that all his abilities are generally of little avail to find it out.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhāshitāvalī* (सुभाषितावलि) at No. 3139.

The verse stands as 13th in the *Sūtrīnātaka Part 1*. (शान्ति-शतकम् । १ परिच्छेदः)

Cf.—“ धृतलवणतैलतण्डुल-शाकेन्धनचिन्तायाऽनुदिनम् ।

विपुलभते रपि पुंसो, नश्यति धीर्मन्दविभवत्वात् ॥ ”

न ध्यातं पद भीश्वरस्य विधिवत्संसारविच्छि-
त्तये, स्वर्गद्वारकपाटपाटनपटुर्धर्मोऽपि नो-
पार्जितः । नारीपीनपयोधरोरुयुगलं स्वप्नेऽपि
नालिङ्गितं, मातुः केवलमेव यौवनवनच्छेदे
कुठारा वयम् ॥ ११ ॥

संसारसे मुक्त होने के निमित्त विधिपूर्वक श्री परमे-
श्वर के चरणारविंदों का ध्यान भी न किया, स्वर्गद्वारके
किवाड़ों को खोलनेवाले धर्म का उपार्जन भी न किया,
तथा स्त्रियोंके पुष्ट पयोधर और उरुयुगल का आलिंगन
स्वप्नमें भी करने न किया । इनमें से किसी कार्य के न
करनेसे हमने अपनी माताके पेटमें जन्म लेकर उसके
यौवन का वृथा ही नाश किया है ॥ ११ ॥

Neither we have devoted ourselves to the due
meditation of God for the final redemption of our
souls ; nor have we done any virtuous actions in order
to ensure our free entrance into the gates of heaven ;
nor have we ever embraced, even in a dream, the
heaving.....and rounded.....of lovely ladies.
We have therefore done nothing, but have only
been something like a scythe to mow down the youth-
forest of our mothers.

It is needless to remark that a woman loses her youth by delivery.
The verse is quoted under मर्हति in the शार्ङ्गधरपद्धति at No. 4152.

भोगा न भुक्ता वयमेव भुक्ता-स्तपो न तप्तं
वयमेव तप्ताः । कालो न यातो वयमेव याता-
स्तृष्णा न जीर्णा वयमेव जीर्णाः ॥ १२ ॥

विषयादि का भोग नहीं किया किंतु हम ही भुगत
गए, तपश्चरण भी नहीं किया किंतु हम स्वयं ही संतप्त
हुए, समय नहीं गया किंतु हमही गए गुजरे और तृष्णा
शिथिल नहीं हुई किंतु हम खुदही बुढा गए ॥ १२ ॥

It is we who are exhausted but not the pleasures;
it is we who are done up but not the penances; it is
we who are gone but not the time; and similarly, it
is we who have grown old but not the desire of gain

Quoted under *Paribrajaka* (परित्राजक) in the *Auchitya richāsa
charchā* (औचित्यविचारचर्चा), and anonymously in the *Sukhāśhitāvalī*
(सुभाषितावलि) at No. 8398. The verse stands under भर्तृहरि in the
शार्ङ्गधरपद्धति at No. 4150.

For the idea of the 1st line of our text, compare, *Bhartrihari's*
words in the *Bhartrihari nirveda* (भर्तृहरि निवेद) :—

“ भुज्यन्ते विषया मयेति भवति भ्रान्तामतिर्देहि-
स्तत्सिद्धयैकयमन्यस्य विषयेष्विच्छान विच्छिद्यते ।

भुज्यन्ते पुद्गाः परन्तु विषयैरेक्षुन्मन्मते,

चतुस्ता इव सन्त्यजन्ति विरसान्निष्पीडन वृद्धानमी १५ ”

(भर्तृहरि निवेदम् । चतुर्थोऽङ्कः).

क्षान्तं न क्षमया गृहोचितमुखं त्यक्तं न संतो-
षतः, सोढा दुःसहशीतवाततपनक्लेशा न तप्तं
तपः । ध्यातं वित्तमहर्निशं नियमितप्राणैर्न
शंभोः पदं, तत्तत्कर्म कृतं यदेव मुनिभिस्तै-
स्तैः फलैर्वञ्चितम् ॥ १३ ॥

बहुतसे क्लेशभी सहन किए परंतु क्षमापूर्वक न रहे,
गार्हस्थ्य सुख का परित्याग भी किया परंतु संतोषके
हेतु नहीं किया, शीत पवन और तपनके असह्य
दुःख भी सहें परंतु तपश्चरण नहीं किया, और निश्चल
मनसे रात दिन धन का ध्यान भी किया परंतु
शिवजीके चरणारविंद का चित्तमन कभी न किया ।
अत एव मुनिजनों के करने योग्य सब कर्म करने परभी
हम उनके यथार्थ फलों से वंचित ही रहे ॥ १३ ॥

We have borne insults, but not with a patient
or forgiving spirit; we have given up the pleasures of
home, but not through contentment; we have put
up with unbearable cold, wind, and heat, but we have
not undertaken the pains of a religious penance; we
have attentively thought of wealth day and night,
but we have not meditated on the sacred feet of Śiva;
in short, we have done all that is generally done by
saints and hermits, but alas! we have not obtained the
good results of the aforesaid actions (because they
were not actuated by virtuous motives).

The stanza which stands as 9th in the *Sāntaśloka*. Part, I.
(शान्तिश्लोकम् । १ परिच्छेदः) is quoted under *Wartihari* मर्तृहरि in
the *Sārngadharaṇḍikā* (शार्ङ्गधरपद्धति । ४१५३) and anonymously
in the *Subhāṣitāvalī* (सुभाषितावलि । ३१७८) and *Nawis'ālī*'s com-
mentary on *Rādrata's Kārgāṅkārā* (रुद्रटकृत काव्यालङ्कारः).

वलिभिर्मुखमाक्रान्तं, पलितैरङ्कितं शिरः ।
गात्राणि शिथिलायन्ते, तृष्णैका तरुणायते १४

मुखपर झुर्रियें पड़गई हैं, शिरके बाल श्वेत होगए हैं,
और सारे अंग यद्यपि शिथिल होगए हैं, परंतु एक तृष्णा
अब भी ज्यों की त्यों ही नहीं किंतु प्रतिदिन तरुण होती
जाती है ॥ १४ ॥

The face is marked over with wrinkles, the head
is covered with hoary hair, and the limbs (members
of the body) are all weak and worn out with age; yet
strange to say, that the desire of gain is still acting
as youthfully as ever.

Quoted under *Yogarajuni* (व्यासमुनि) in the *Sūbhāshitāvalī*
(सुभाषितावलि) at No. 3242, and *Dharmatīkṣi* भर्तृहरि in the *Sārng-*
dharapadīhātī (शार्ङ्गधरपद्धति) at No. 419.

Cf.—(a) “ योवर्नं जरया अस्त-मारोग्यं व्याधिभिर्हृतम् ।
जीवितं मृत्सु रभ्येति, तृष्णैका निरुपद्रवा ”

(सुभाषितावलि:).

(b) अङ्गं गलितं पलितं मुण्डं, वक्षनं विहीनं जातं तुण्डम् ।
करधृतं कम्पितशोभितदण्डं, तदपि न मुञ्चत्याशां पिण्डम् ” १५
(श्रीशङ्कराचार्यकृत मोहमूढरे).

(c) “ जीर्यन्ते जीर्यतः केशा, दन्ता जीर्यन्ति जीर्यतः ।
चक्षुः श्रोत्रे च जीर्येते, तृष्णैका तरुणायते ”

(पंचतन्त्रम् । ५ तन्त्रम् । १६).

(d) “ Like our shadows,
Our wishes lengthen as our sun declines. ”
(Young's Night Thoughts, V.)

येनैवाम्बरखण्डेन, संवीतो निशि चन्द्रमाः ।

तेनैव च दिवा भानु-रहो दौर्गत्य मेतयोः १५

अहो ! चंद्रमा और सूर्य की भी कैसी दुर्गति है कि जिस मेघखंडसे रात्रिके समय चंद्रमा संवेषित रहता है उसही मेघसे दिन में सूर्य का भी आच्छादन हो जाता है ॥ १५ ॥

The same piece of cloud which covers the moon in night also covers the sun in day. What a great misfortune is it to which both the powerful luminaries are thus subjected ?

The meaning is : How pitiable is the penurious condition of sun and moon who both cover themselves with the same piece of cloud respectively sharing it in day and night !

PURPORT.

It is useless to wail and weep over one's own misfortunes.

Cf.—(a) “ किं वाच्यं सूर्यशशिनो-दीरिञ्च महतां पुरः ।

दिनरात्रि विभागेन, परिधत्तो यदम्बरम् ॥ ”

(b) “वही मेघ क्रम से खी, शशि ओढत दिन रात ।

रसिक दीन अति इन दशा, जग की तब को बात” ?

(रसिक कवि)

अवश्यं यातारश्चिरतरमुपित्वाऽपि विपया,
वियोगे को भेदस्त्यजति न जनो यत्स्वयं
ममून् । व्रजन्तः स्वातंत्र्यादतुलपरितापाय
मनसः, स्वयं त्यक्त्वा ह्येते शमसुखमनन्तं
विदधति ॥ १६ ॥

चाहे कितने ही दिनतक क्यों न रहें विपयादि एक दिन
अवश्य जानबाले हैं इसलिए हम स्वयं उनका त्याग
करें अथवा वह हमारा त्याग करें उनके हमारे वियोगमें
तो किसी प्रकार का संशय नहीं, परंतु संसारी मनुष्य
फिर भी स्वयं इनका परित्याग नहीं करते । जब अपनी
इच्छासे विषयादि हमारा त्याग करते हैं तो हमारे मनको
अत्यंत दुःख होता है परंतु जो हम स्वयं इनका परित्याग
कर दें तो अनंत शांति-सुख का लाभ कर सकते हैं ॥ १६ ॥

To whatever length may sensual pleasures be
ever prolonged, they are sure to end some day or
other; then, how is it that men are not willing
to give them up? When they go away themselves
they are undoubtedly the cause of immense
troubles to the mind, but when we can leave them
of our own free will we may rest assured of reaping
everlasting contentment and happiness from the noble
step.

The verse which stands as 3d in the *Bhūtīśataka*, Part. III
(शान्तिशतकम् ३ परिच्छेदः) is quoted under *Jayāditya* (जयादित्य)
in the *Subhāshitāvalī* (सुभाषितावलि) at No. 3386.

Cf.—(a) “स्वातंत्र्याद्विषयाः प्रयान्ति यदमी शोकायते सुश्रिरं,
सन्त्यक्ताः स्वयमेव ते शम सुखं निःश्रेयसे तन्वते ॥ ८४ ॥”

(भगवत्सुधाकरः)

(b) “यामीमांसां ह्य वयं भावयन्तो, भोगैरन्या एव राज्यादिभिश्चेत् ।
न त्यज्यन्ते वध्यन्तः स्वयं ते, कस्मादेवं तावदस्माभिरेव ॥ २८ ॥”
(भर्तृहरिनिवेदम् । पञ्चमोऽङ्कः).

विवेकव्याकोशे विदधति शमे शाम्यति तृषा,
 परिष्वङ्गे तुङ्गे प्रसरतितरां सा परिणतिः ।
 जराजीर्णैश्वर्यग्रसनगहनाक्षेपकृपण—स्तृपापात्रं
 यस्यां भवति मरुतामप्यधिपतिः ॥ १७ ॥

ज्ञानके प्रकाश करनेवाली शांतिकी धारण करनेपर,
 और तृष्णाका उन्नत शिखर शांत हो जानेपर, मनुष्यको
 उस विशेष सुखका अनुभव हो जाता है कि जिसकी
 दीर्घ कालतक विविध ऐश्वर्य भोगते रहनेके कारण देव-
 राज इंद्रभी सदैव लालसा किया करता है ॥ १७ ॥

When the bud of knowledge begins to blossom,
 and the rise of high aspirations and desire of gain are
 entirely subsided, we are sure to attain that sort of
 supreme contentment which is even coveted by Indra,
 the lord of gods, who, through advancement of age,
 has grown too much addicted to his love of wealth
 and livelihood.

This stanza has been explained in different ways by different
 translators. But the text as it stands here cannot have another inter-
 pretation but that which we have given above.

भिक्षाशनं तदपि नीरसमेकवारं, शय्या च
भूः परिजनो निजदेहमात्रम् । वस्त्रं च जीर्णश-
तखण्डमयी च कन्था, हाहा तथाऽपि विषया
न परित्यजन्ति ॥ १८ ॥

भिक्षाटन करके नीरस भोजनसे पेट पालन करते हैं
और वह भी दिनमें एकही बार मिलता है, कोरी पृथ्वी
पर शयन करते हैं, निज देह मात्र कोही अपना परिवार
समझते हैं, और शतशः फटे पुराने टुकड़ों से बनी कन्था
से शरीर को ढकते हैं, परंतु बड़े ही खेदका विषय है कि
विषयवासना अब भी हमारा परित्याग नहीं करते ॥ १८ ॥

Though he has no other food than tasteless alms
obtained only once a day, no other couch but the bare
earth, no other dependents but his own body, and no
other clothes than a wallet patched of hundreds of
worn out rags, yet, alas! he is not forsaken by
worldly enjoyments !

This verse stands as 23rd in the *Bhāgīratna*, Part. I. (शान्ति-
शतकम् । १ परिच्छेदः).

Cf.—“ आकर्ष्यन्ते तपनतनयग्रामसलापधोपा,
मन्दं मन्दं ग्रसति नियतः कालपाशोऽपि कण्ठे ।
वापृच्छन्ते कृतजिगमिषासम्भवाः प्राणवाता,
नेवहानीमपि विषय वैमुख्य मय्येति चित्तः । १० । ”

(नीलकण्ठदीक्षितकृत शान्तिविलासः).

स्तनौ मांसग्रंथी कनककलशावित्युपमितौ,
मुखं श्लेष्मागारं तदपि च शशाङ्केन तुलितम्।
स्रवन्मूत्रक्लिन्नं करिवरकरस्पर्द्धिं जघन-महो
निद्यं रूपं कविजनविशेषैर्गुरुकृतम् ॥ १९ ॥

अहो ! कैसे आश्चर्य की बात है कि सब तरहसे अत्यंत निंदनीय स्त्रियोंके रूपकी कविजनोंने कितनी बड़ी प्रशंसा की है कि मांसग्रंथीरूपी स्तनोंको सुवर्ण कलशों की उपमा देते हैं, श्लेष्मा के आगाररूपी मुखको चंद्रमाके तुल्य बतलाते हैं और झरते हुए मूत्रसे आर्द्र हुए जघन स्थल को गजपुंगवके शृङ्गादंडके समान वर्णन करते हैं ! ॥ १९ ॥

How strange and contemptible is it that the censurable person of women is so much extolled by poets, that their fleshy and bulbous.....are even compared to golden jars, their mouth though full of phlegm is equalled to moon ; and their.....though stained with the flow of.....are always spoken of as something better than the trunks of the best elephants ?

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4147.

Cf.—(a) “समाश्लिष्यत्युद्धैः पिशितघनपिण्डं स्तनधिया,

मुखं लालापूर्णं पिबति वपकं सांसवमिति ।

अभ्येक्ष्यदृष्टिं पथिष रमते स्पर्शरसिको,

महामोहान्धानां किमपि रमणीयम् भवति ॥ २९ ॥ ”

(ज्ञान्तिशतकम् १) .

(b) “लालं वक्त्रासवं वेत्ति, मांसपिण्डौ पयोधरो ।

मांसास्थि कूटं जघनं, जनः कामग्रहातुरः । ”

(सुभाषितरत्नभाण्डागारः) .

(c) “गण्डाख्यां न रुजं जिघृक्षति करः किंस्थूलमांसकुर्वं,

गतिं चेन्न कफास्थिचर्मनिषिते वक्त्रे कुतश्चुम्बनम् ।

भक्ष्यं न श्वसनोद्गमगमवती कायः किमालिङ्ग्यते,

कुत्साचेन्मलमूत्रभाजि नरके नार्यो न कार्यो कुतः ॥ ”

(भर्तृहरि निवेदम्) .

अजानन्माहात्म्यं पततु शूलभो दीपदहने, स
मीनेऽप्यज्ञानाद्रडिशयुत मश्रातु पिशितम् ।
विजानन्तोऽप्येतान्वयमिह विपज्जालजटिला-
न्न मुंचामः कामा नहह गहनो मोहमहिमा २०॥

अमिका प्रभाव न जानकर पतंग जलते हुए दीप-
कमें जा पड़ता है, और इसही तरह धीवरके कपटयंत्रसे
अजान हो मछली भी लोभवश कटि में अटके हुए मांस
को खानेके लिए दौड़ती है कि जिसमें हमको किसी
प्रकारका आश्चर्य नहीं होता, परंतु मनुष्य तो जान
बूझ कर भी नानाविपत्तिके जालोंसे व्याप्त विषयादिका
परित्याग नहीं करते यह बात वास्तवमें बहुतही शोच-
नीय है और इससे प्रत्यक्ष है कि मोहकी महिमा अपार
और दुर्निवार्य है ॥ २० ॥

It is quite true that a moth throws itself down
into the burning flame of a lamp, and a fish devours
the meat of deadly bait attached to the fishing-hook;
but we must admit, that both the moth and the fish
are entirely ignorant of the fact that this step of theirs
will lead to their utter destruction. Whereas, on
the contrary, we human beings cannot give up the
temptations of sensual pleasures, notwithstanding the
fact, that we are fully conscious of their being the
inextricable snares of all our calamities and misfor-
tunes in the world ! The influence of worldly delu-
sion is, no doubt, tremendously great and mysterious !

The ६६th stanza as 8th in the *Sāntīkāṭaka, Part. 1.* (शान्ति-
शतकम् । १ परिच्छेदः). It is quoted under मर्तुहरि in the *शार्ङ्गधरपद्धति*
at No. 4156.

Of.—“ पाशो कुरङ्गनिबद्धो न पतत्यविद्वान्माहात्मतामकलयन् शूलभः प्रदीपे ।
जानन्नहं पुनरमूकारिकर्णलोलान्भोगां स्त्यजामि न तथापि क एष मोहः ७८”
(पद्मानन्दकविकृत वैराग्यशतकम्).

फलमलमशनाय स्वादुपानाय तोयं, शयन
मवनिपृष्ठे वल्कले वाससी च । नवधनमधुपा-
नभ्रान्तसर्वेन्द्रियाणा-मविनयमनुमन्तुं नोत्स-
हे दुर्जनानाम् ॥ २१ ॥

जब कि खानेके लिए निर्मल फल, पीनेके लिए मिष्ट
जल, सोनेके लिए धरणीतल, और पहननेके लिए वल्कल
विद्यमान हैं तो नवीन संचित धनरूप मदिरा के पानसे
मदोन्मत्त मनुष्योंका दुराचरण मनस्वी जन किस प्रकारसे
सहसकते हैं ? ॥ २१ ॥

When we have nice fruits for our food, fresh
water for our drink, the surface of earth for our
bed, and the barks of trees for our clothes : why
should we ever condescend to hear disgraceful taunts
at the hands of proud men of fortune whose heads
have turned mad through the intoxicating drink of
a small quantity of riches ?

Cf.—“ वीराणि किं वयि न सन्ति दिशन्ति मिह्रा,
नैवाग्निषाः फलभृतः सरितोऽप्यशुष्यन् ।
खद्वागुहाः किमाततोऽव्रतिनोपपन्ना-
न्वत्स्माद्भजन्ति कवयो धनदुर्मदान्धान् ॥ ”

(सुभाषितरत्नमाण्डागारः १०९।१६) .

विपुलहृदयैर्धन्यैः कैश्चिज्जगज्जनितं पुरा,
विधृतमपरैर्दत्तं चान्यैर्विजित्य तृणं यथा ।
इह हि भुवनान्यन्ये धीराश्चतुर्दश भुञ्जते,
कतिपयपुरस्वाम्ये पुंसां क एष मदज्वरः २२

ब्रह्मा जैसे उदार चित्त महात्माओंने इस जगत्को उत्पन्न किया है, विष्णु जैसे महानुभावोंने धारण किया है, परशुराम जैसे शूरवीरोंने दिग्विजय करके तृण समान जानकर ब्राह्मणोंको दान कर दिया है, और बलि राजा जैसे ऐश्वर्यवान अब भी इसके चतुर्दश भुवनोंके साम्राज्य का भोग कर रहे हैं । इस दशमें जो मनुष्य थोड़ेसे ग्रामों का राज्यलाभ करके इतना अभिमान करते हैं वह सर्वथा अनुचित है ॥ २२ ॥

When we see that there had been such magnanimous souls as Brahmā who have created the world ; others, as Vishnu who have repeatedly preserved it from utter destruction ; others as Parashurāṁ (परशुराम) who after conquering have charitably given it away to the Brāhmanas, as if it were a mere straw ; and others, as Bali (बलि) who have been holding undivided sway over the fourteen spheres ; we cannot find the least possible ground for the vain conceit of those who can claim only a few small villages as their own.

The verse which stands as 13th in the *Sāntīśataka*, Part. II. (शान्तिशतकम् । २ परिच्छेदः) is quoted under *Bhaktīhārī* मर्तहरी in the *Sūbhāṣitāvalī* (सुभाषितावलि । ५३२) and *Sarvītatīlaka* (सर्वतिलक) .

The third line “इह हि भुवनान्यन्ये धीराश्चतुर्दश भुञ्जते” is also quoted under *Bhaktīhārī* (मर्तहरी) by Nānīśālu in his commentary on *Rudraṭī's Kāpālaṅkara* (रुद्रट्टक कान्पालङ्कार) .

त्वं राजा वयमप्युपासितगुरुप्रज्ञाभिमानोन्नताः,
ख्यातस्त्वं विभवैर्यशांसि कवयो दिक्षु प्रत-
न्यन्तिनः । इत्थं मानद नातिदूरमुभयोरप्या-
वयोरन्तरं, यद्यस्मासु पराङ्मुखोऽसि वयम-
प्येकान्ततो निःस्पृहाः ॥ २३ ॥

आप राजा हैं वैसे हमभी श्रीगुरुमहाराजकी उपास-
नासे पाई हुई प्रज्ञाशक्तिसे समन्वित हैं, आप जैसे गजा-
श्वादिके ऐश्वर्यसे विख्यात हैं वैसे हमारा यश भी कवि-
जन दशों दिशाओंमें फैलाते हैं । इसलिए हे अपमान
करनेवाले राजा ! आपमें और हममें कुछ विशेष अंतर
नहीं है, सो यदि आप हमारा यथोचित सत्कार करने
से मुंह मोड़ते हैं तो हमकोभी आपके आदरकी कोई
वांछा नहीं है ॥ २३ ॥

Thou art a king, and we are the masters of pro-
found learning as taught by our revered preceptors ;
thou art famous by thy fortunes, whereas the fame of
our good name is spread by poets throughout the
world. Thus, oh proud chief, that dardest insult the
learned, where does lie the great difference between
our respective positions, that thou turnest thy face
so proudly against us, for we too are quite regardless
of thy favours ?

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि ।
३४७३), and under भट्टहरि in the *Śārngadhara-paddhati* (शार्ङ्गधर-
पद्धति । २०४).

For the point of the stanza, Cf:—

“ निरीहणामीशस्तृणमिवतिरस्कार विषयः ”

(मुद्राराक्षसम् । तृतीयोऽङ्कः).

अभुक्तायां यस्यां क्षणमपि न यातं नृपशतै-
र्भुवस्तस्या लाभे क इव बहुमानः क्षितिभु-
जाम् । तदंशस्याप्यंशे तदवयवलेशेऽपि पत-
यो, विपादे कर्तव्ये विदधति जडाः प्रत्युत
मुदम् ॥ २४ ॥

शतशः राजाओंने जिस पृथ्वीको क्षणमात्रभी अभुक्त
नहीं छोड़ी उस अनेक भूपालोंकी भोगी हुई भूमिका
लाभ करके भूमिपालोंका इस कदर अभिमान करना
सर्वथा अनुचित है, परंतु कष्टका विषय है कि इस सारी
पृथ्वीके अंशोंके छोटेसे अंशके एक मात्र खंडके स्वामी
भी आज दिन मूर्खताके हेतु विपाद करनेके बदले फूले
अंग नहीं समाते हैं ! ॥ २४ ॥

What magnanimous chiefs can pride over the possession of this poor earth which has been continually enjoyed from its very existence by hundreds of kings that are now no more? But, alas! those who can claim only a nominal portion of a part of its part do now delight in calling themselves as kings. From this we must infer that the foolish are generally prone to be happy where, on the contrary, they ought to be sadly grieved.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhāṣitāvalī* (सुभाषितावलि) at No. 533.

cf.—“कारतिर्मूर्खमिन्द्रिया, गणिकायामिच्छिता ।

भाग्यहीनं पतिं त्यक्त्वा, रज्यते भाग्यमाजिया ॥ १४ ॥”

(वाल्मीकि । उद्योगपर्वः । १ सर्गः)

The same thought is again enlarged upon in verses 9 to 11 of the 2nd Sarga of the *Udyōgaparva*.

At page 29 of the Note, the learned editors of the *Subhāṣitāvalī* (सुभाषितावलि) remark that with the two fine verses of *Bhartrihari's Vairāgyaśatoka* viz, 22 and 24 compare Emerson's poem on “Earth.”

मृत्पिण्डो जलरेखया बलयितः सर्वोऽप्ययं
नन्वणु—रङ्गीकृत्य स एव संयुगशतै राज्ञां गणै
भुज्यते । तद्वद्युर्ददतेऽथवा न किमपि क्षुद्रा
दरिद्रा भृशं, धिग्धित्तान्पुरुषाधमान्धनकणं
वाञ्छन्ति तेभ्योऽपि ये ॥ २५ ॥

यह सारी पृथ्वी जो चारोंओर समुद्रसे घिरी हुई है
निस्संदेह एक छोटीसी वस्तु है, और तिसपरभी अनेका-
नेक राजा शतशः संग्राम द्वारा इसको अगणित खंडों
में परस्पर विभक्त करके इसका शासन कर रहे
हैं । जिन राजाओंने न कुछ पहिले दिया है और न
अब देते हैं वह वास्तवमें बहुत तुच्छ और दरिद्री हैं,
परंतु जो नराधम इन कृपण राजाओंसे भी धन कणकी
याचना करते हैं उनको तो सर्वथा धिक्कार है ॥ २५ ॥

Surrounded on all sides by water, like a small
lump of mud, the entire earth is no doubt a very in-
significant object in herself; besides, a number of
chiefs have taken possession of her by means of a
series of battles, and are thus holding their sway over
her in hundreds of paltry states. It is therefore no
wonder that these meanly chiefs may or may not give
anything to the needy; but, fie on those wretched
creatures who can ever degrade themselves by asking
a particle of wealth at even the hands of such con-
temptible kings.

Cf.—^{११} ब्रह्माण्डं कियदस्तु तत्र वसुधा पिण्डं किमाचक्ष्मेह,

तत्राप्येकतरन्तु खण्डममितास्तस्मिन्वृषाः केचन ।

तेभ्यो दैन्यं शतोपनीतविभवा दद्यानुकम्पास्तुते,

धिष्मृदाः स्पृहयन्ति हन्त किमपि स्वार्थेन तेभ्योपि ये ॥ ”

(सुभाषित रत्नमाण्डागारः)

न नटा न विटा न गायना, न परद्रोहनिवद्ध-
बुद्धयः । नृपसन्ननि नाम के वयं, कुचभारान-
मिता न योषितः ॥ २६ ॥

राजसभामें केवल नट, विट, गायक, परद्रोही और
कुचभारसे नखीभूत तरुणियोंकाही आदर होता है, परंतु
हम तो इनमेंसे कोईभी नहीं हैं इसलिए राजसन्मानकी
इच्छा करना हमारे लिए सर्वथा व्यर्थ है ॥ २६ ॥

When we are neither professional actors, nor
fools (buffoons or jesters), nor musicians, nor evil
persons bent on ruining others, nor women bending
down under the weight of full grown there
is very little hope of our getting any livelihood in
the courts of kings.

Cf.—(a) — Kings are naturally lovers of low company. ”

(E. Burke.).

(b) “ लघु जन से प्रीति जहां, रसिक नरि से काम ।

बुव नर ऐसे देश को, दूहि से परनाम ॥ ”

(रसिक कवि)

For further explanations of नट, विट &c. see our notes.

पुरा विद्वत्ताऽसीदुपशमवतां क्लेशहतये, गता
कालेनासौ विषयसुखसिद्ध्यै विषयिणाम् । इ-
दानीं तु प्रेक्ष्य क्षितितलभुजः शास्त्रविमुखा-
नहो कष्टं साऽपि प्रतिदिनमधोऽधः प्रविशति २७

बड़े ही कष्टकी बात है कि जो विद्या पूर्वकालमें
शान्तचित्त महात्माओंके क्लेशनिवारणार्थ समझी जाती
थी, वही विद्या समय पाकर विषयी मनुष्योंके विषयादि
की सिद्धिका टपाय हुई, परंतु आजकल तो राजाओंको
शास्त्रसे विमुख देखकर इस विद्वत्ताकी प्रतिदिन और
भी दुर्दशा और अवनति होती चली जाती है ॥ २७ ॥

Learning had formerly been used to remove the
mental troubles of calm and tranquil souls; but in
course of time it gradually came to be employed as
an instrument of securing sensual pleasures to the
worldlings ; however, it is a matter of great regret
and shame that seeing the kings (the lords of earth
as quite averse to the spread of its cause learning is
daily descending to the lowest level.

Cf.—“ Learning (young virgin) but few suitors knew ;
The common prostitute she lately grew,
And with the spurious brood loads now the press :
Laborious effects of illeness.”

(Cowley).

स जातः कोऽप्यासीन्मदनरिपुणा मूर्ध्नि ध-
 वलं, कपालं यस्योच्चैर्विनिहितमलङ्कारविधये ।
 नृभिः प्राणत्राणप्रवणमतिभिः कैश्चिदधुना,
 नमद्भिः कः पुंसामयमतुलदर्पज्वरभरः ॥ २८ ॥

संसारमें उसही बड़भागीका जन्म सफल है कि जि-
 सके स्वच्छ कपालखंडको आभूषण बनाकर शिवजीने
 अपने मस्तकपर धारण किया है। परंतु आजकल तो
 केवल अपनी प्राणरक्षामें तत्पर रहकर दूसरोंके आगे
 मस्तक नमन करनेवाले मनुष्यभी न मालूम किस बात
 का अतिशय अभिमान किया करते हैं ? ॥ २८ ॥

The birth of that great man is indeed a memora-
 ble event in the history of the world whose white
 skull is ever being borne as an ornament of head by
 Śiva, the enemy of love ; but, now, alas ! we see that
 the generality of mankind are humbly bowing their
 heads at the feet of others for the sole satisfaction of
 securing a few days' living, and the realisation of
 this boon is looked upon as something really grand.
 However, we do not know that they can ever
 justify in the least possible degree the vain pride and
 conceit which they have the impudence to indulge in
 this disgraceful step.

The point of the stanza appears to be this :—Foolish men in-
 stead of being grieved feel a sort of pride in bowing their heads to others'

अर्थानामीशिषेत्वं वयमपि च गिरामीश्महे
यावदित्थं, शूरस्त्वं वादिदर्पज्वरशमनविधा
वक्षयं पाटवं नः । सेवन्ते त्वां धनान्धा मति-
मलहतये मामपि श्रोतुकामा, मय्यप्यास्था न
चेत्तत्त्वयि मम सुतरामेष राजन्गतोऽस्मि ॥२९॥

हे राजा ! आप यदि धनके स्वामी हैं तो हमभी
वाणीके स्वामी हैं, आप यदि शूर वीर हैं तो हमभी प्र-
तिवादियोंका दर्पज्वर नाश करनेमें पूर्ण प्रवीण हैं, आप
का सेवन यदि धनांध मनुष्य करते हैं तो बुद्धिका अंध-
कार दूर होनेके अर्थ वेदाध्ययन करनेवाले श्रोत्रिय जन
हमारीभी सेवा किया करते हैं । इसलिए हे राजा ! यदि
आपको हमारी कुछभी श्रद्धा नहीं है तो हमारे भी आप
की किञ्चिन्मात्रभी नहीं है अत एव हमभी जाते हैं ॥२९॥

If thou art the lord of riches, we are the masters
of learning (speech); if thou art a great warrior, we
are also powerful to suppress the feverish pride of our
adversaries in a verbal contest ; if thou art served by
wealthy persons, we are served by theological scholars
who throng to us for the removal of their intellectual
darkness ; therefore, if thou hast little regard for us
we have less for thee, and thus saying, we turn our
back upon thee.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at
No. 3474.

For the idea of the 2nd line, cf.—“It is reckoned a great
achievement to silence an opponent in disputation.”

(Cowper's Letters, No. XXVIII.)

अशीमहि वयं भिक्षा-माशावासो वसीमहि ।
शयीमहि महीपृष्ठे, कुर्वीमहि किमीश्वरैः ॥३०॥

जब हम भिक्षाका भोजन, दिशारूप वस्त्र, और पृथ्वी
का शयन अंगीकार करते हैं तो संपत्तिवानोंसे हमारा
क्या प्रयोजन रहा ? ॥ ३० ॥

When we live on alms, clothe our bodies with no artificial clothes but only with the ten directions of the world (*i. e.* remain naked), and sleep on the surface of mother earth, we have no concern whatever with the rich.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Bhāgavadharmasūdhā*
(शार्ङ्गधरपद्धति) at No. 4101.

. How true is it that the more we go away from this world and its pleasures the less is our affection for it ! One who has nothing to do with it cares not a straw for its great worthies and wealthier. Nothing whatever can make a true recluse bow to power and wealth.

माने म्लायिनि खण्डिते च वसुनि व्यर्थं प्रयाते
 ऽर्थिनि, क्षीणे वंधुजने गते परिजने नष्टे शनै-
 यौवने । युक्तं केवल मेतदेव सुधियां यज्जह्नु-
 कन्यापयः—पूतग्रावगिरीन्द्रकन्दरदरीकुंजे नि-
 वासः क्वचित् ॥ ३१ ॥

मानके मलिन होने, धनके नष्ट होने, याचकोंके निराश होकरजाने, वंधुजनके क्षीण होने, परिवारके मरने और यौवनके क्रमशः चलेजानेपर मतिमानोंको केवल यही उचित है कि जान्हवीकी निर्मल जलधारासे पवित्रित हिमालयकी कंदराके किसी एकान्त लताकुंजमें जाकर निवास करें ॥ ३१ ॥

At the time when they have lost their self-respect squandered away their riches, no longer got the power to satisfy the requests of beggars, suffered the bereavement of their friends and family, and gradually passed away the period of youth, the only thing proper for wise men is to seek their abode somewhere in the solitary grave of a mountain cave hallowed by the Ganges waters.

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4178.

Cf.—“ माने म्लानिमुपागते विगलिते भोगाकुले यौवने,
 कालेन क्षपिनेषु वन्धुषु शनैर्लब्धे विवेकोदये ।
 विच्छिन्नावसरोपभोगलघुता मुक्त सृष्टहाणां परं,
 सत्यं सत्यमभाव एवहि सुखं जाने घनानामहम् ॥ ”

(सुभाषितावलि : १ ३३२५).

परेषां चेतांसि प्रतिदिवसमाराध्य बहुधा, प्र-
सादं किं नेतुं विशसि हृदय क्लेशकलिलम् ।
प्रसन्ने त्वय्यन्तः स्वयमुदितचिन्तामणिगुणे,
विमुक्तः सङ्कल्पः किमभिलपितं पुष्यति न
ते ॥ ३२ ॥

हे मन ! रातदिन दूसरोंके चित्तकी अनेक भांति आ-
राधना करता हुआ तू किस पदार्थ की प्राप्तिके हेतु ऐसे
ऐसे कष्ट सहन कर रहा है ? क्योंकि तेरे अंतःकरणके
प्रसन्न होजानेपर ही उस चिन्तामणिका उदय हो सकती
है कि जिसके प्रगट होनेसे संकल्प विकल्पसे विमुक्त हो-
जानेपर तेरी कोई अभिलाषा भी अपूर्ण न रहेगी ॥ ३२ ॥

Oh my heart ! for what special reward dost thou
try to please the hearts of others, and thus to subject
thyself to a number of heartrending troubles ? If thou
succeedest to content thy own innerself, the wondrous
virtue of contentment will grow of itself into thee,
which will, like a *Chintāmani* (चिन्तामणि) or philo-
sopher's stone, fulfil all thy desires without a single
exception.

It is quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No. 3410, and under *Baukuka* (बौकुक) at No. 534.

Cf.—(a) "The source of true happiness is inherent in the heart ; he
is a fool who seeks it elsewhere."

(b) "Happiness depends on the mind, not on any external
circumstances." (T. Bartlett.).

(c) "My conscience is my crown ;
Contented thoughts my rest ;
My heart is happy in itself,
My bliss is in my heart."

(Robert Southwell)

(d) "How small, of all that human hearts endure,
That part which laws or kings can cause or cure ! Still
to ourselves in every place consigned,
Our own felicity we make or find."

(Dr. S. Johnson.

(e) "Vain, very vain, my weary search to find
That bliss which only centres in the mind."

Lines added to
Goldsmith's
Traveller.)

(The Traveller).

स्थितिः पुण्यारण्ये सह परिचयो हन्त हरिणैः,
फलैर्मध्या वृत्तिः प्रतिदिवसतरूपानि दृषदः ।
इतीयं सामग्री भवति हरभक्तिं स्पृहयतां, वनं
वा गेहं वा सदृशमुपशान्तैकमनसाम् ॥३३॥

पुण्यभूमिका निवास, हरिणोंका सहवास, फल भक्षणसे
अहिंसापूर्वक भरणपोषण, और प्रतिदिन नवीन पाषाण
की शय्या स्वीकार करके शिवभक्तिकी लालसा रखने-
वाले शान्तचित्त मनुष्योंके समक्ष वन और घर सब एक
हीसे प्रतीत होते हैं ॥ ३३ ॥

Those contented persons who having subdued
their sensual passions are very anxious to secure the
favour of Śiva make no difference between a forest
and a house ; for, they are earnestly desirous of
dwelling in a hallowed desert, keeping company with
deer, living upon the harmless substance of fruits,
and sleeping every day on new beds of stones.

Cf.—(a) “ सुरमन्दिर तरुमूलनिवासः, शय्या भूतलमजिनं वासः ।
सर्वं परिग्रहं भोगत्यागः, कस्य सुखं न करोति विरागः ॥१०॥ ”
(शङ्कराचार्यकृत मोहमुद्गरः) .

(b) “ कुसुमशयनं पाषाणी वा श्रियं भवनं वनं,
मत्तनुमृणस्पर्शं वासत्वमप्यथ तारवी ।
सरसमहानं कुल्माषो वा घनानि दृणानि वा,
शमसुखं सुषापानक्षैव्ये सर्वं हि महात्मनाम् ॥ ”
(होमन्द्रस्य मुनिमतमीमांसा)

अमीषां प्राणानां तुलितविसिनीपत्रपयसां,
कृते किं नास्माभिर्विगलितविवेकैर्व्यवसितम् ।
यदाख्यानामग्रे द्रविणमदानिःशङ्कमनसां, कृतं
वीतव्रीडैर्निजगुणकथापातकमपि ॥ ३४ ॥

कमलिनी पत्रस्थ जलबिन्दु के समान क्षणभंगुर प्रा-
णोंके निमित्त अज्ञानवश होकर, द्रव्यके मदसे निःशंक
चित्तवाले धनाढ्य मनुष्योंके आगे निर्लज्ज होकर निज-
गुण कथन करनेका महा पातक करनेवाले हम लोगोंने
कौनसा अधम कर्म नहीं किया है ? ॥ ३४ ॥

What efforts have we, that have lost the sense of
our own intelligence, left undone for the maintenance
of our wretched lives whose condition is exactly re-
sembling that of the drops of water resting on a
lotus leaf, when we have shamelessly committed the
sin of recounting our own merits before the wealthy
whose hearts are hardened and fearless by possessing
riches ?

It stands as 19th in the *Sāntiśataka. Part. I.* (शान्तिशतकम् । १
परिच्छेदः),

For the idea of the 1st line ; cf:—

“ नलिनीदलगत जलमति तरलम्,
तदन्वीनमतिस्नयचपलम् । ५ । ”

(शङ्कराचार्यकृत मोहमुद्गरे).

अतिक्रान्तः कालो लटभललनाभोगसुभगो,
 भ्रमन्तः श्रान्ताः स्मः सुचिरमिह संसारसरणौ ।
 इदानीं स्वः सिन्धोस्तटभुवि समाक्रन्दनगिरः,
 सुतारैः फूत्कारैः शिवशिवशिवेति प्रतनुमः ३५॥

सुंदरल्लियोंके भोगविलासमें यौवन व्यतीत कर चुके हैं और इस संसारपथमें भ्रमण करते करते बहुत थक गए हैं, इसलिए अब हम सुरनदी श्री गंगाजीके तटपर बैठकर पर्वत कंदराओंको प्रतिध्वनित करते हुए उच्चस्वरसे केवल शिवनामका उच्चारण करने ही की अभिलाषा रखते हैं ॥ ३५ ॥

We have passed our youth, the proper time for charming ladies, and we are quite tired of so long a wandering over the world's thoroughfare: now, we would, therefore, like to rest on the banks of the holy Ganges and pass our days in pronouncing the divine name of Siva with such a distinct voice as to make the surrounding hills quite resound with it.

Cf.—(a) “यातं यौवनमधुना, वनमधुना शरणमेकमस्माकम् ।

स्फुरदुत्तरमणीनां, हा रमणीनां गतः कालः ॥”

(शार्ङ्गधरपद्धतिः)

(b) “रसिक गया सुन्दरि सुरत, यौवन काल विलाय ।

अब सुरसि तट पर कहो, हर हर क्यों नहीं जाय ?”

(रसिक कवि)

भ्रातः कष्टमहो महान्स नृपतिः सामन्तचक्रं
च त-त्पार्थ्वे तस्य च साऽपि राजपरिपत्ता-
श्चन्द्रविम्बाननाः । उद्रिक्तः स च राजपुत्रनिव-
हस्ते वन्दिनस्ताः कथाः, सर्वं यस्य वशा-
द्गात्स्मृतिपदं कालाय तस्मै नमः ॥ ३६ ॥

हे भाई ! कैसे कष्ट का विषय है कि हमारे देखते दे-
खते ही वह प्रतापशाली राजा, उसके आधीन छोटे छोटे
सामंत, उसकी वह राजसभा, वह विधुवदनी सुंदरियें,
वह उन्मत्त राजकुमारों का समूह, वह वंदीजन और
वह गोष्ठी सबके सब जिस महावली कालके कराल पेटमें
समा गए हैं उसे हमारा नमस्कार है ॥ ३६ ॥

Oh brother, I cannot but sorrowfully pay my
humble obeisance to that Time through whose power-
ful influence (1) that mighty king, (2) his feudatory
chiefs, (3) his magnificent court, (4) the moon-faced
charming ladies of his seraglio, (5) the proud assemb-
ly of his princes, (6) his heraldic bards, and (7) the
instructive tales recited in his court, have all become
a matter of history existing only in the memory of
survivors !

Quoted under *Bhaktikori* in the *Sōrngadharnpaddhati* (शाङ्ख्य-
पद्धति । ४१६४), and under *ŚrīKomalāyudha* in the *Subhōshītāvalī*
(सुभाषितावलि.) at No. 3328.

(cf.-(a) = पातयति महापुरुषान्सममेव बहूनादरुणम् ।

परिवर्त्तमान एकः, कालः शैलानिवान्तः ॥ ”

(हर्षचरितम् । पंचमोऽासः).

- (b) “ Relentless Time, destroying power,
Which stone and brass obey,
Who giv’st to every flying hour
To work some new decay. ” (Dryden).
- (c) “ The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e’er gave,
Await alike the inevitable hour
The paths of glory lead but to the grave. ”
(Gray’s *Elegy in a country Churchyard*).

वयं येभ्यो जाताश्चिरपरिगता एव खलु ते,
 समं यैः संवृद्धा स्मृतिविषयतां तेऽपि गमिताः ।
 इदानीमेते स्मः प्रतिदिवसमासत्रपतना-द्रुता
 स्तुल्यावस्थां सिकतिलनदीतीरतरुभिः ॥ ३७ ॥

हमारे जन्मदाता माता पिता तो बहुत पहिले ही इस
 संसारसे विदा हो चुके हैं, जिनके साथ हम बड़े हुए हैं
 उनकी स्थिति भी अब केवल नाम मात्र ही रह गई है,
 इसलिए अब हम बालूरेतके तीरोंमें बहनेवाली नदीके
 तटस्थ वृक्षोंके क्षणभंगुर जीवन के समान आसन्नमृत्यु
 होकर एक एक दिन काट रहे हैं ॥ ३७ ॥

These of whom we were born are gone long since
 the persons with whom we were bred and brought up
 are only existing in our memory ; therefore, we who
 are daily expecting the end of our existence, are living
 the precarious lives of those trees which are growing
 on the sandy banks of a powerful stream so as to be
 blown down at any moment by its rushing current.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Bārngudharupādhati*
 (शार्ङ्गधरपद्धति) at No. 4113.

cf.—“ गए जन्मदाता गए, सहचर मित्र विलाय ।

कितने दिन के पाहुने, अब हम रसिक बताय ॥ ”

(रसिक कवि).

यत्रानेके कचिदपि गृहे तत्रतिष्ठत्ययैको,
यत्राप्येकस्तदनु बहवस्तत्र चान्तेन चैकः ।
इत्थं चेमौ रजनिदिवसौ दोलयन्द्वाविवाक्षौ,
कालः काल्यासह बहुकलः क्रीडति प्राणि-
शारैः ॥ ३८ ॥

जिस घरमें पहिले अनेक मनुष्य रहते थे वहां अब एकही रह गया है और जहां एकही मनुष्य था वहां बहुतसे होकर अंतमें एक भी नहीं रहा । इस प्रकार इस बहु कलाकुशल कालने अपनी प्राणप्यारी कालीके साथ प्राणीरूप सार और दिनरातरूपी पाशोंसे चौसर रत्न रक्खी है ॥ ३८ ॥

In the house where were formerly seen a great many persons, we can scarcely find, at present, a single soul ; but on the contrary, where there was only one there grew for a time a large number leaving out not a single survivor in the end. It is, therefore, evident that artful *Kāla* (काल) or Time and his deadly paramour *Kālī* (काली) or Death are playing a wonderful game of dice in which the pieces are represented by living beings, and the cules by day and night.

Quoted under *Chandrika* (चन्द्रिका) in the *Kocikauthābhūraṇa* (कविकण्ठामरण), and anonymously in the *Kāryānukāśana* (काव्यानुशासन).

Cf.— As flies to wanton boys, are we to the gods,
They kill us for their sport. "

(King Lear. Act IV. Scene. I.).

तपस्यन्तः सन्तः किमधिनिवसामः सुरनदीं,
 गुणोदारान्दारानुत परिचयामः सविनयम् ।
 पिबामः शास्त्रौघानुत विविध काव्यामृतरसा-
 न्न विद्मः किं कुर्मः कतिपयनिमेषायुषि जने ३९॥

इस बहुतही थोड़ेसे जीवनमें हम यह नहीं जानते कि तपश्चरण करते हुए श्री गंगाजीके तटका निवास करें, या सकलगुणसंपन्न स्त्रियोंका नम्रतापूर्वक सेवन करें, अथवा नानाविध काव्यामृतरससे परिपूर्ण सच्छास्त्रोंकाही पान करें ! ॥ ३९ ॥

We do not exactly know, what we are to do in the exceedingly short space of our lives. Whether we are to take our abode on the banks of the holy Ganges and then perform the religious rites of our faith, or modestly to pass over days in the lovely society of accomplished ladies, or to drink the poetic ambrosia flowing from the various compositions of the Śāstras, is a point that cannot be solved in a definite manner by man.

Cf.—“ Man has two minutes and a half to live—one to smile—
 one to sigh—and a half to love—for in the middle of this
 he dies. ”

(J. P. Richter).

अहौ वा हारे वा बलवति रिपौ वा सुहृदि वा,
मणौ वा लोष्ट्रे वा कुसुमशयने वा हृदये वा ।
तृणे वा स्त्रेणे वा मम समदृशो यान्तु दिवसाः,
सदा पुण्येऽरण्ये शिवशिवशिवेति प्रजपतः४०॥

सर्प और हार, बलवान शत्रु और मित्र, मणि और लौह, पुष्पशय्या और पत्थर, तृण और स्त्रीजन में समान भावसे देखते हुए मेरे जीवनके शेष दिवस किसी पवित्र वनस्थलमें शिवनामका निरंतर जप करते हुए व्यतीत हों ! ॥ ४० ॥

Looking with equal indifference upon a snake or a necklace, a powerful foe or a friend, a jewel or a piece of iron, a flowery bed or a stone, a blade of grass or a bevy of ladies, I now wish to pass the remaining days of my life in a holy forest continually meditating upon the divine name, Śiva !

Quoted under *Uṣṭarāja* (उत्पलराज) in the *Anchityarichāra-charchā* (औचित्यविचारचर्चा), and anonymously in the *Uddharana-Chandrikā* (उदाहरणचन्द्रिका), the *Kāvyāmbhāṣana* (काव्यानुशासन), the *Subhāshitāvalī* (सुभाषितावलि), the *Alankāraśekhara* (अलङ्कार-शेखर) and the *Kāvya-pradīpa* (काव्यप्रदीप). It is ascribed to भर्तृहरि in the *Śāstrācārpaṇī* at No. 4102.

गंगातीरे हिमगिरिशिलावद्धपद्मासनस्य, ब्रह्म-
ध्यानाभ्यसनविधिना योगनिद्रां गतस्य । किं
तैर्भाव्यं मम सुदिवसैर्यत्र ते निर्विशङ्काः, संप्रा-
प्स्यन्ते जरठहरिणाः शृङ्गकण्डूविनोदम् ॥ ४१ ॥

श्री गंगाजीके तीरवर्ती हिमालयकी शिलापर पद्मा-
सन लगाए हुए उन उत्तम दिवसोंका मुझको कब दर्शन
होगा कि जब विधिपूर्वक ब्रह्मध्यानके अभ्याससे योग-
निद्रामें सूते हुए मेरे शरीरको वृद्ध हरिण अपने शृंगाग्र-
भागसे निःशंक होकर खुजाने लगेंगे ! ॥ ४१ ॥

I am anxiously waiting for the approach of those happy days when I shall be sitting in a meditative posture somewhere on the Himálayan range and the banks of the sacred Ganges, practising the process of *Yōga* or mental abstraction, fully absorbed in the immediate meditation of the supreme Being, and wholly entranced into ecstatic sleep, quite incognisant of what is passing around me, so that the old antelopes will be gently rubbing their itching horns against my senseless body without the least apprehension of my sentient state.

The verse stands as 17th in the *Sāntibhāṭaka. Part. IV.* (शान्ति-
शतकम् । चतुर्थ परिच्छेदः).

CL.—“ कदा भिक्षामक्तैः करकलितगङ्गाम्बुतरलैः,
शरीरं मे स्थास्यत्युपरतसमस्तोन्द्रियसुखम् ।
कदा ब्रह्माभ्यासस्तिरतनुत्तयारण्यविहगाः,
पतिष्यन्ति स्यान्नुद्यमहतधियः स्कन्धक्षिरसि ”

(सुभाषितरत्नमाण्डागारः । ६३१ । ५८).

स्फुरत्स्फारज्योत्स्नाधवलिततले कापि पुलिने,
सुखासीनाः शान्तध्वनिषु रजनीषु द्युसरितः ।
भवाभोगोद्विग्नाः शिवशिवशिवेत्यार्तवचसः,
कदास्यामानन्दोद्गमबहुलवाष्पाकुलदृशः ४२ ॥

निर्मल चंद्रमा की चांदनीसे धवलित श्री गंगाजीके तटपर निःशब्द रात्रिके समय सुखपूर्वक बैठे हुए सांसारिक विषयोंके अतिशय भोगविलाससे दुःखित होकर “ शिव ” “ शिव ” इत्यादि आर्तवचनोंका उच्चारण करते हुए आनंदके प्रबल प्रवाहसे उत्पन्न हुई अश्रुधारासे हम अपने नेत्रोंका कब सिंचन करेंगे ? ॥ ४२ ॥

Reclining at ease and comfort in the stillness of night somewhere on a sandy beach of the sacred Ganges all whitened with the clear and refulgent light of the moon, when shall we, being hard pressed by worldly misfortunes, be ever able to utter the holy name of Śiva when our eyes will all be closed with the copious flow of joyful tears ?

OL.—“ गङ्गातीरकुतोदजस्य नियमक्षामस्य शान्तात्मनो,
नीवारप्रमृतिपचस्य दधतो मेध्या त्वचं तार्वीम् ।
दर्भप्रस्तरशायिनः शिव शिवेत्याकन्दतः प्रत्यहं
भस्मस्तानकृतः कदा मम मनो निर्वाण मध्येष्यति ॥ ”

(सुभाषितावलिः).

आशा नाम नदी मनोरथजला तृष्णातरङ्ग-
कुला, रागग्राहवती वितर्कविहगा धैर्यद्रुमध्वं-
सिनी । मोहावर्तसुदुस्तरातिगहना प्रोचुङ्ग-
चिन्तातटी, तस्याः पारगता विशुद्धमनसो
नन्दन्ति योगीश्वराः ॥ ४३ ॥

मनोरथरूपी जलसे पूर्ण, तृष्णा की तरंगोंसे व्याकुल,
अनुरागरूपी ग्राहादिसे भरी हुई, कुतर्कमय पक्षियोंसे अधि-
ष्ठित, धैर्यरूपी वृक्षोंका ध्वंस करनेवाली, मोहरूप भँवरों
के कारण दुस्तर, अत्यन्त चिन्तारूपी ऊँचे तटवाली, महा-
गंभीर, आशारूपी नदी का तरण करके शुद्धान्तःकरण-
वाले योगीश्वरही सच्चे सुखका अनुभव कर सकते हैं ४३॥

The River of Hope having Desire for its water,
Greed for agitating waves, Passion for its sharks,
Sceptic reasonings for birds, Patience for the tottering
trees on its sides, and worldly Cares and Anxieties for
its lofty banks, is very difficult to be crossed on
account of its fatal whirlpool of Illusion. Those
pure-minded *Yogis* who have swum over to the oppo-
site bank of this mighty stream are therefore leading
a safe and happy life.

The verse stands as 26th in the *Sāntīśataka*, Part. IV. (शान्ति-
शतकम् (४ परिच्छेदः)). It is quoted under भर्तृहरि in the शार्ङ्गधरपद्धति
at No. 4103.

CL.—“A contented mind is the greatest blessing a man can enjoy
in this world ; and if in the present life his happiness arises from the
subduing of his desires, it will arise in the next from the gratification
of them.”
(Addison).

आसंसारं त्रिभुवनमिदं चिन्वतां तात तादृङ्,
 नैवास्माकं नयनपदवीं श्रोत्रवर्त्मगतो वा ।
 योऽयं धत्ते विषयकरिणीगाढरूढाभिमान-क्षी-
 बस्यान्तःकरणकरिणः संयमालानलीलामृ४४॥

हे मित्र ! सारी त्रिलोकीमें दूँढते दूँढते ऐसे महानुभा-
 व का न तो दर्शन किया है और न नामही सुना है कि
 जो सांसारिक विषयरूप हथणीसे परिपूर्ण आसक्त हुए
 अपने मदीन्मत्त अंतःकरणरूप हाथीको संयमरूप खूँटेसे
 बंधा रख सके ॥ ४४ ॥

Oh friend, though I have been searching very
 carefully throughout the length and breadth of the
 three worlds I have not yet seen or heard a single
 person who is able to keep the furious bull-elephant of
 his own heart firmly tied to the post of self-control,
 notwithstanding the maddening intensity of his ardent
 passion for the beloved cow of sensual objects !

Quoted under भट्टहरि in the शार्ङ्गधरपद्धति at No. 4105.

Cf.—“ यदाऽसौ दुर्वारः प्रसरति मदश्चित्तकरिण-

स्तदा तस्योद्दामप्रसरसहृदं न्यवसितैः ।

क तद्वैर्यालानं क च निजकुलाचारनिगदः,

क सा लज्जारज्जुः क विनयकठोरान्कुक्षमपि । ३२ । ”

(शान्तिशतकम् । १) .

महादेवो देवः सरिदपि च सैवामरसरि-द्रुहा-
 एवागारं वसनमपि ता एव हरितः । सुहृद्वा
 कालोऽयं व्रतमिदमदन्यव्रतमिदं, कियद्वा
 वक्ष्यामो वटविटप एवास्तु दयिता ॥ ४५ ॥

बहुत कथनसे क्या प्रयोजन है विरक्त मनुष्यों के लिए
 केवल महादेव ही देवता हैं, सुरनदी गंगाजी ही एक
 मात्र नदी है, पर्वत कंदरा ही एक मात्र घर है, दशों
 दिशा ही एक मात्र वस्त्र हैं, काल ही एक मात्र मित्र है,
 दूसरों के आगे दीनता न करना ही एक मात्र व्रत है
 और वटवृक्ष ही एक मात्र प्राणप्यारी भार्या है ॥ ४५ ॥

What more can we say than to assert that one who
 wishes the emancipation of his soul must consider
 (1) Mahādeva, to be his only god, (2) the Ganges,
 as his holy river, (3) a rocky cave, his only home,
 (4) the ten points of the compass, his only clothing,
 (5) Time, his only friend, (6) freedom from humili-
 ation, his only vow, and (7) a *Vata* tree (banyan), his
 only wife ?

The canon herein laid down only applies to the case of Yōgis
 or hermits. Though the poet does not mention that in the text he
 must, in writing it, have in mind the life of a saintly ascetic. The life
 of a *Grihastha* (गृहस्थ) or householder is guided by rules entirely
 different from the above.

ये वर्द्धन्ते धनपतिपुरः प्रार्थनादुःखभाजो, ये
 चाल्पत्वं दधति विषयाक्षेपपर्यस्तबुद्धेः । तेषा-
 मन्तः स्फुरितहसितं वासराणां स्मरेयं, ध्यान-
 च्छेदे शिखरिकुहरावशय्यानिषण्णः ॥४६॥

जो दिवस धनाढ्य मनुष्यों के आगे याचनाके भंगसे
 उत्पन्न हुए दुःखके हेतु बहुत बड़े बड़े, और विषयवासना
 के विलासमें मदान्ध होनेके कारण अत्यंत छोटे, प्रतीत
 होते हैं उन सबका पर्वतकंदरा की शिलारूप शय्यापर
 सोता हुआ मैं. ध्यानावस्थासे विश्राम पाकर, आंतरिक
 उपहासके साथ किस अवसरपर स्मरण कर सकूंगा वही
 चित्तमन कर रहा हूँ ॥ ४६ ॥

When shall the days which seem to be lengthen-
 ed when one is compelled to suffer the pang of asking
 alms at the hands of wealthy people, or which appear
 to be much shortened when his intellectual faculty is
 quite disordered and blunt through incessant enjoy-
 ment of sensual pleasures, be recollected with a hearty
 smile, in the intervals of my mental meditation when
 I am inclining at ease on the rocky couch of a moun-
 tain valley ?

In obedience to the teachings of the Hindu *Sāstras* every man
 must renounce the world and take himself to forest in his old age.
 This being the ultimate aim of all good Hindus, the poet here depicts
 the noble thought of a pious person who though discharging the duties
 of a householder never forgets his future end to give up the world and
 contemplate his Maker in seclusion.

विद्यानाधिगता कलङ्करहिता वित्तं च नोपा-
र्जितं, शुश्रूपापि समाहितेन मनसा पित्रो न
संपादिता । आलोलायतलोचना युवतयः
स्वप्नेऽपि नालिङ्गिताः, कालोऽयं परपिण्डलो-
लुपतया काकैरिव प्रेरितः ॥ ४७ ॥

न तो निष्कलंक विद्याही का अध्ययन किया और न
द्रव्योपार्जनही किया, तथा न तो एकचित्त होकर माता
पिता की शुश्रूपा की और न चंचल और विशाल नेत्र-
वाली युवतियों का कभी स्वप्नमें भी आलिंगन किया,
किंतु सच पूछिए तो काककी भांति परपिण्डदानसे अपना
पेटपालन करते हुए हमने हमारे बहुमूल्य जीवन को बृथा
ही व्यतीत किया है ॥ ४७ ॥

We have acquired neither spotless knowledge
nor money, nor performed with concentrated attention
proper services to our parents, nor have we ever.....
.....(not even in a dream) the handsome person
of youthful ladies with large and fickle eyes ; but
alas ! we have idly passed away our valuable time in
the covetous desire of supporting ourselves, like
miserable crows, on the alms of others !

अ. — “ हेरे जीवन मांहि नारि निजका विम्वौष्ट जो ना पिया,
सेवा से गुरुदेव तात जननी सन्तुष्ट जो ना किया,
विद्या और पकी न वित्त सुख से खाया कमाया दिया,
ऐसा जन्म बृथा बिता रसिक हे तुने वता क्या किया ? ”

(रसिक कवि)

वितीर्णैः सवस्वैः तरुणकरुणापूर्णहृदयाः, स्मर-
न्तः संसारे विगुणपरिणामा विधिगतीः । वयं
पुण्येऽरण्ये परिणतशरच्चन्द्रकिरणैः—स्त्रियामां
नेष्यामो हरचरणचित्तैकशरणाः ॥ ४८ ॥

सर्वस्वका दान करके तरुण करुणासे परिपूर्ण हृदय
होकर संसारकी विपरीत गति का स्मरण करते हुए
और श्री शिवजी के चरणकमलों की शरण लेकर किसी
पवित्र वन के बीचमें निवास करते हुए शरदऋतुके पूर्ण
चंद्रमा की चांदनीसे प्रकाशित रात्रियें हम कब व्यतीत
करेंगे ? ॥ ४८ ॥

After charitably giving away with a compas-
sionate heart, the last particle of our possessions,
and thinking the worldly objects as productive of no
ultimate good, we are anxious to pass the pleasant
moonlit nights of autumn in the midst of some holy
forest, and abandon ourselves to the concentrated
worship of the sacred feet of Śiva, the only shelter
from the cares and anxieties of the world !

The footnote appended to stanza. 46 may also be appropriately
read in connection with this śloka. We may add that before renoun-
cing the world a man has to give away in charity all his property to the
poor and needy so that he may not be any way troubled of its thoughts.

वयमिह परितुष्टा वल्कलै स्त्वं च लक्ष्म्या,
सम इह परितोषो निर्विशेषो विशेषः । स तु
भवति दरिद्रो यस्य तृष्णा विशाला, धनसि
च परितुष्टे कोर्थवान्को दरिद्रः ॥ ४९ ॥

हम तो केवल वल्कलसे संतुष्ट हो जाते हैं और तुम धनसे होते हो, परंतु संतुष्ट हो जानेमें दोनों ही समान हैं और तब हम दोनोंमें किसी प्रकारका अंतर नहीं रहता, क्योंकि जिसकी तृष्णा विशाल है वही मनुष्य दरिद्री है, किसलिए कि मनके संतुष्ट होजानेपर न तो कोई धनाढ्य है और न दरिद्री है ॥ ४९ ॥

Oh king ! when we are content with barks of trees, and you with riches, there is no difference between us, as regards our mental contentment ; for one whose wishes are unlimited is, no doubt, poor ; but, when the mind is content in itself no one can be called rich or poor.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि । ३४७५) and the *Rasaratnahāra* (रसरत्नहार). Ascribed to भर्तृहरि in the *शार्ङ्ग-धरपद्धति* (३०८) ।

Uf.—(a) “ को वा दरिद्रो हि विशाल तृष्णः,
श्रीर्माध को यस्य समस्त तोषः ५ । ”

शङ्कराचार्यकृत प्रश्नोत्तरमाला).

(b) “ सर्वाः सम्पत्तयस्तस्य, सन्तुष्टे यस्य मानसम् ” ।

(हितोपदेशः I. १०९).

(c) “ तृष्णाया चेत्परित्यक्तो, को दरिद्रः क ईश्वरः । ”

(हितोपदेशः १. १४७).

यदेतत्स्वच्छन्दं विहरणमकार्षण्यमशनं, सहायैः
 संवासः श्रुतमुपशमैकव्रतफलम् । मनो
 मन्दस्पन्दं वहिरपि चिरस्यापि विमृश-न्न
 जाने कस्यैषा परिणति रुदारस्य तपसः ॥५०॥

स्वच्छन्दतापूर्वक विहार, दीनता रहित भोजन, सत्पुरुषोंका सहवास, चित्त की शांति उत्पन्न करनेवाली विद्या और बाहिरी (सांसारिक) विषयोंमें मंदगति रखनेवाला मन, कौनसे महा तपश्चरण करनेसे अनुपपन्न हो पाते हैं सो बहुत विचार करने पर भी हम नहीं कह सकते ॥ ५० ॥

Though pondering over the subject for a long time, I cannot yet understand, for what great religious devotion or hard penance a man is granted the following blessings :-(1) freedom in going from one place to another ; (2) sumptuous supply of food without the degradation of asking alms ; (3) company of the good ; and (4) acquirement of that learning which is conducive to the tranquility of mind whose motion is quite tardy as regards its objective (external) pursuits ?

Cf.—“ विन मांगे भोजन वसन, सङ्कति साधु महान ।

शान्ति हृदय सन्तोष मन, रसिक सुकृत फल जान ॥ ”

पाणिः पात्रं पवित्रं भ्रमणपरिगतं भैक्ष्यम-
क्षय्यमन्नं, विस्तीर्णं वस्त्रमाशादशकमपमलं
तल्पमस्वलप सुवीं । येषां निःसङ्गताङ्गीकरण-
परिणतिः स्वात्मसंतोषिणस्ते, धन्याः संन्य-
स्तदैन्यव्यतिकरनिकराः कर्मनिर्मूलयन्ति ५१ ॥

जिन महात्माओंके समक्ष अपने हाथही पवित्र पात्र,
द्वार द्वार भटक कर मांगीहुई भिक्षाही अटूट अन्न, दशों
दिशाही विस्तृत वस्त्र और यह अखिल पृथ्वी ही नि-
र्मल शय्या का काम देते हैं, तथा धैराग्यको स्वीकार
करना ही जिनका मुख्य मनोरथ है, निजात्माके बीच
जिनका संतोष है, और दैन्यरूप व्यसनोंका जिन्होंने
परित्याग किया है वही महानुभाव शुभाशुभ कर्मोंका
निर्मूल कर सकते हैं और वही धन्य हैं ॥ ५१ ॥

Those persons who have determined to put an
end to their actions (*i. e.* who have entirely effaced
from their minds the notion of good or bad) by
considering their palms as sacred vessels, eating the
plentiful supply of alms obtained by their continued
wanderings, taking the ten expansive quarters of the
globe as their neat clothing, and lying down upon the
bed of extensive earth; those who have secured true
mental contentment by thinking the attainment of
worldly indifference as the ultimate end of their life;
and those who have given up the various ways of
degrading themselves before others, are indeed deserv-
ing of all praise and honour.

The verse is same as śloka 7 in the *Sāntisātaka. Part. IV.*
(शान्तिशतकम् । ५ परिच्छेदः).

For the idea conveyed by “ पाणिः पात्रं ” Prof. Tawney says
that, seeing a little boy drinking water out of his hand Diogenes
threw away his cup, declaring it superfluous.

दुराराध्यः स्वामी तुरगचलचित्ताः क्षितिभुजो,
 वयं तु स्थूलेच्छा महति च पदे बद्धमनसः ।
 जरा देहं मृत्युर्हरति सकलं जीवितमिदं,
 सखे नान्यच्छ्रेयो जगति विदुषोऽन्यत्र तपसः ५२

चक्रवर्ती महाराजाओंका प्रसन्न करना असंभव है, अन्यान्य भूपालोंका चित्त घोंड़ेके समान चंचल होता है और हमारा मनोरथ बहुत बड़ा है क्योंकि संसारके सर्वोत्तम पदका लाभ करनाही हमारा हार्दिक उद्देश्य है, और यह वृद्धावस्था हमारी देहका नाश किए देती है और मृत्यु तो हमारे सर्वस्व जीवनकाही हरण कर लेती है । इसलिए हे मित्र ! विद्वान् मनुष्यके लिए इस जगत्में तपश्चरण करनेके सिवाय कल्याणकारक कर्म दूसरा कोई नहीं है ॥ ५२ ॥

To secure the favour of our lord is a hard and difficult task, and to please the minds of kings which are as unsteady as horses is also impossible ; whereas our ambitions are high, and our minds are bent on attaining to the supreme end (i. e. salvation) ; the body is old and worn out and death is depriving us of our entire existence ; it is, therefore, true that a wise man can look up for no other good in this world except the performance of virtuous actions and penance.

The word तपस् here means either moral virtue or meditation connected with the practice of personal self-denial or bodily mortification.

भोगा मेघवितानमध्यविलसत्सौदामिनीच-
ञ्चला, आयुर्वायुविवटिताभ्रपटलीलीनाम्बुव-
द्भङ्गुरम् । लोला यौवनलालसा तनुभृता मि-
त्याकलय्य द्रुतं, योगे धैर्यसमाधिसिद्धिसुलभे
बुद्धिं विदध्वं बुधाः ॥ ५३ ॥

संसारके विषयभोग सबही मेघ समूहके मध्यवर्ती
प्रकाश करनेवाली विजलीके समान चंचल हैं, मनुष्य
की अवस्था वायुके झखोरेसे बखेरे हुए मेघपटलकी वृष्टि
के समान अस्थिर है, और ऐसेही यौवनसुखकी लालसा
भी अत्यंत चपल है । इसलिए इन सब बातोंका विचार
करके हे पंडितजनो ! तुमको उचित है कि धैर्यपूर्वक
मनकी एकाग्रताकी सिद्धिसे सुसिद्धयोगके साधनमें
अपना मन लगावो ॥ ५३ ॥

Worldly pleasures are as unsteady as the flash of
lightning appearing in the midst of a clouded sky ;
life is as transient as rain drops falling down from
a group of clouds scattered in various directions by
the force of wind ; and the aspirations of youth are
also extremely frail and fickle. I would, therefore,
implore the learned that they must consider all
mundane objects as quite transitory and consequently
set their minds to the practice of Yoga the
attainment of which is quite easy through patient
concentration of mind.

CL.—“ भोगास्तुङ्गतरङ्गभङ्गचपलाः प्राणाः क्षणध्वंसिनः,
स्तोकान्येव दिनानि यौवनसुखं स्फूर्तिः क्रियासु स्थिता ।
तत्संसारमसारमेव निखिलं बुद्धाबुधाबोधका,
लोकांनुग्रहपेशलेन मनसा योगः समाधीयताम् ॥ ”

(सुभाषितरत्नमाण्डागारः ६३९ । १८८)

पुण्ये ग्रामे वने वा महति सितपटच्छत्रपालीं
कपाली-मादाय न्यायगर्भद्विजहुतहुतभुग्धू-
मधूप्त्रोपकण्ठम् । द्वारं द्वारं प्रवृत्तो वरमुहर-
दरीपूरणाय क्षुधार्ता, मानी प्राणी स धन्यो
न पुनरनुदिनं तुल्यकुल्येषु दीनः ॥ ५४ ॥

प्रतिदिन अपने समान कुलवाले मनुष्योंके सामने
दीनतापूर्वक अपने जीवनका निर्वाह करनेकी अपेक्षा मनस्वी
जनके लिए क्षुधातुर होकर किसी पवित्र ग्राम अथवा गहन
वनके बीचमें स्वच्छ वस्त्रसे ढके हुए कपालखंडकी हाथमें
लिए इस घेट पापीके भरण पोषणके निमित्त वेदपाठी
ब्राह्मणोंके किए हुए हवनसे टठी हुई धूसरसे व्याकुल हुए
द्वार द्वार पर भिक्षार्थ भ्रमण करनाही सर्वथा श्रेष्ठ है ॥५४॥

Going from door to door to the houses of learned
Brahmans which are altogether hidden from his
sight on account of the clouds of smoke rising from
their sacrificial fires, and begging alms for the satis-
faction of his hungry stomach, in the midst of a
charitable village or a lonely forest, and holding a
broken neck of an earthen-pot in his hands, covered
with a clean cloth, is justly to be preferred to the
dragging on of a penurious and humble life among
his relatives by one who has the least spark of self-
respect in him.

Quoted under *Dīpika* (दीपक) in the *Auchityarichāracharchā*
(धौचित्यविचारचर्चा), and under भर्तृहरि in the *शार्ङ्गधरपद्धति* at No. 254.

Gr.—(a) " वरमसिधारातरुतल्लासी, वरमिह भिक्षा वरमुपधासः ।
वरमपि घेरे नरके पतनं, न च धनगर्वित बान्धवशरणम् ॥१॥ "

(कविभट्टस्य पद्यसंग्रहः) .

(b) " वरं वनं व्याघ्रगजेन्द्रसेवितं, हुमालयं पत्रफलाम्बुमोजनम् ।
छान्निशय्यावसनं च वल्कलं, न बन्धुमन्ये धनहीनजीवितं ॥४॥ "

(वररुचिनीतिरत्ने) .

(c) " वरं हि मानिनो मृत्युर्नैव स्वजनाग्रतः ॥२९॥ "

(कथासरित्सागरः । लावाणकलम्बकः । ५ तरङ्गः) .

चाण्डालः किमयं द्विजातिरथवा शूद्रोऽथ
किं तापसः, किं वा तत्त्वविवेकपेशलमतिर्यो-
गीश्वरः कोऽपि किम् । इत्युत्पन्नविकल्पजल्प-
मुखैः संभाष्यमाणा जनै-र्न क्रुद्धाः पथि नैव
तुष्टमनसो यान्ति स्वयं योगिनः ॥ ५५ ॥

“यह चांडाल है अथवा द्विजाति है, या शूद्र है या
तपस्वी है, या कोई तत्त्वज्ञानी योगीश्वर है,” इत्यादि
सर्वसाधारणके विकल्प वचनोंका श्रवण करते हुए योगी-
राज न तो क्रुद्ध होते हैं और न संतुष्ट होते हैं, परंतु स्व-
च्छंदतापूर्वक अपने मार्गमें गमन करते चले जाते हैं ॥ ५५ ॥

“Is he a *Chândālu* (चाण्डाल or outcast), or a twice-
born, or a Shūdra, or a hermit, or some great Yogi
who has renounced the world and sought real spiri-
tual Truth ?” Without paying the least heed to the
afternoon remarks of the general public, the Yogis are
quite satisfied with the path they have undertaken,
and accordingly they are neither pleased nor offended
at the insulting comments of the masses.

CL.—“रम्यान्तश्चरत्तरतया धृतरजत्कन्यालवस्याच्युतैः,
सत्रासं च सकौतुकं च सदयं दृष्टस्य तेर्नागरेः ।
निर्व्याजीकृताचित्सुधारसमुदा निद्रायमाणस्य मे,
निःशङ्कं करटः कदा कपटुये भिक्षां विलुण्ठयति ॥ ”

(शान्तिशतकम् । ४ परिच्छेदः । १९).

सखे धन्याः केचिद्बुद्धितभवबन्धव्यतिकरा, व-
नान्ते चिन्तान्तर्विषमविषयाशीविषगताः ।
शरच्चन्द्रज्योत्स्नाधवलगगनाभोगसुभगां, नय-
न्ते ये रात्रिं सुकृतचयचित्तैकशरणाः ॥५६॥

हे मित्र ! अंतःकरणके मध्यस्थ विषम विषयादिरूप
सर्पोंसे रहित, और संसारके बंधनका संबंध तोड़नेवाले,
गहन वनमें बैठे हुए सुकृतसंचय करनेमें दत्तचित्त होकर
जो मनुष्य शरदऋतुके चंद्रमा की चांदनीसे प्रकाशमान
रात्रिको व्यतीत करते हैं वह निस्संदेह बड़े बड़भागी
हैं ॥ ५६ ॥

Oh friend, those persons are indeed very blessed
who, having broken asunder the worldly ties, have
completely rooted out from their minds the venom
of poisonous snakes of sensual enjoyments, and are
thus enabled to pass the pleasant moonlit nights of
autumn in the midst of a lovely forest with the sole
intention of performing a series of virtuous deeds !

CL.—“ते धन्याः पुण्य भाजस्ते, तैस्तीर्णः क्लेशसागरः ।

जगत्संमोह जननी, ये राशाशीविषी जिता ॥”

(सुभाषितरत्नमाण्डागारः । १०९ । ९).

एतस्माद्विस्मेन्द्रियार्थगहनादायासदादाशु च,
 श्रेयोमार्गमशेषदुःखशमनव्यापारदक्षं क्षणम् ।
 शान्तिं भावमुपैहि संत्यज निजां कल्लोललो-
 लां मर्तिं, भूयो मा भज भङ्गुरां भवरतिं चेतः
 प्रसीदाधुना ॥ ५७ ॥

हे चित्त ! दुःख देनेवाले इस विषय भोगरूप गहन
 वनका शीघ्र परित्याग कर, सारे दुःखोंका शमन करनेमें
 समर्थ कल्याणकारक शान्तभावका अवलंबन कर, जलके
 बुदबुदेके समान चंचलबुद्धिका परित्याग कर और नाश-
 मान संसारमें अनुराग मत कर, क्योंकि ऐसा करनेहीमें
 तेरा पूर्ण कल्याण है ॥ ५७ ॥

Oh my heart, thou must now forsake the trou-
 blous and dangerous forest of sensual enjoyments,
 and soon betake thyself to the path of all good
 which can instantly chase away the entire host of
 miseries ; be quiet and give up thy billowy and
 unsteady motion ; do not attach thyself to the perish-
 able pleasures of the world ; and seek everlasting
 contentment and bliss within thy ownself.

Ca.—“ गन्धाढ्यां नवमल्लिकां मधुकरस्त्यक्त्वा गतो युथिकां,
 तां दृष्ट्वा गतः स चन्दनवनं पश्चात्सरोजं गतः ।
 वद्धस्तत्र निशाकरेण सहसा रोदत्यसौ मन्दधीः,
 सन्तोषेण विना पराभवपदं, प्राप्नोति सर्वोन्नतः ॥ १९ ॥”

(सुभाषितरत्नभाण्डागारम् । १०९).

पुण्यैर्मूलफलैः प्रिये प्रणयिनि प्रीतिं कुरुष्व-
धुना, भूशय्या नववल्कलैरकरणैरुत्तिष्ठ यामो
वनम् । क्षुद्राणामविवेकमूढमनसां यत्रेश्वराणां
सदा, चित्तव्याध्यविवेकविह्वलगिरां नामापि
न श्रूयते ॥ ५८ ॥

हे प्रिये ! पवित्र कंदमूल फल, अकृत्रिम भूशय्या और
नवीन वल्कलोंमें अनुराग कर, क्योंकि अब हमको यहां
से उठकर उस वनमें प्रस्थान करना उचित है कि जहां
पर अज्ञानांधचित्तवृत्ति धारण करनेवाले, क्षुद्र, धनाढ्य,
अविवेकी, और मनोविकारके हेतु विह्वल वचनवाले दुष्ट
पुरुषोंका नामभी नहीं सुना जाता ॥ ५८ ॥

Oh my beloved, you should learn to live upon
nice fruits and roots, sleep upon the bed of bare
earth, and clothe the body with new barks of trees ;
get up now and let us go to that forest where the
wealthy persons whose minds are stupified by impu-
dence and whose words are always faltering through
mental derangement, are never to be heard again, not
even in name !

When one gets accustomed to a simple, inexpensive and easy life
of a forest it is but natural that he should look down very contemptu-
ously upon the unjustifiable treatment which poor people generally
receive at the hands of their unkind wealthy brethren.

मोहं मार्जयतामुपार्जय रतिं चन्द्रार्धचूडाम-
णौ, चेतः स्वर्गतरङ्गिणीतटभुवामासङ्गमङ्गी-
कुरु । को वा वीचिषु बुद्बुदेषु च तडिल्लेखासु
च स्त्रीषु च, ज्वालाग्रेषु च पन्नगेषु च सरिद्वे-
गेषु च प्रत्ययः ॥ ५९ ॥

हे चित्त ! मोहका मार्जन कर, द्वितीयाके चंद्रमाको
चूडामणिमें धारण करनेवाले शिवजीके चरणारविंदमें
अनुरक्त हो, और सुरनदी गंगाके तटका निवास स्वीकार
कर । क्योंकि जलकी तरंग बुद्बुदे, विजली, स्त्रीजन,
अमिश्रिता, सर्प और नदीप्रवाहमें विश्वास करना
सर्वथा अनुचित है ॥ ५९ ॥

(Oh my heart, thou must efface the trace of all
affection (or delusion), give thyself to the meditation
of Śiva, and soon betake thyself to the heavenly
river (*i. e.* Ganges); for, no faith (trust) can justly
be put into waves, bubbles, lightning flashes, women,
flames, snakes and rushing streams !

Cf.—“ शम्भु के चरणारविन्द चितसे, सबे खरे मुद्र से,
ध्याता क्यों न गैवार प्यार करके संसार निःसार है ।
माया मोहं सुभोग रोग अतिही काया न जाया रहे,
नारी सर्प समान जान घर में भूला मरोसे कहा ? ”

(रसिक कवि).

अग्रे गीतं सरसकवयः पार्श्वतो दाक्षिणात्याः,
 पृष्ठे लीलावलयरणितं चामरग्राहिणीनाम् ।
 यद्यस्त्येवं कुरु भवसास्वादने लम्पटत्वं, नो-
 चेच्चेतः प्रविश सहसा निर्विकल्पे समाधौ ॥६०॥

हे चित्त ! यदि तुमको अपने अग्रभागमें नाना प्रकार के गान, दोनों पार्श्वमें दक्षिण देशके सरस कवीश्वर, और पृष्ठदेशमें चमर करनेवाली लीलावती स्त्रियोंके कंकणका कलरव, अनुभव करनेका सौभाग्य प्राप्त है, तो भलेही संसारके विषयभोगादिमें आसक्त हो, परंतु यदि तू पूर्वोक्त सुखोंसे बंचित है तो एकाग्रबुद्धिसे समाधिका अवलंबन करनेमें कुछभी विलंब मत करे ॥ ६० ॥

In case you can afford to hear sweet and agreeable songs in your front, melodious verses of the Dekkan poets on your sides and the charming tinkling of bracelets worn by graceful ladies fanning your back with beautiful *Chouries*, you are quite justified in devoting yourself to the enjoyment of the world; but when you cannot command the aforesaid pleasures you must not make the least delay in giving yourself to *Samādhi* or absolute meditation of the Supreme Being.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at No. 3467, and under भर्तृहरि in the *शार्ङ्गधरपद्धति* at No. 4176.

When in the *Zenānā*, princes are, no doubt, fanned, when necessary, by maidservants.

विरमत बुधा योपित्संगात्सुखात्क्षणभङ्गुरा-
त्कुरुत करुणामैत्रीप्रज्ञावधूजनसंगमम् । न
खलु नरके हाराक्रान्तं घनस्तनमण्डलं, शरण
मथवा श्रोणीविम्बं रणन्मणिमेखलम् ॥६१॥

हे पंडित जनो ! आप सब क्षणभंगुर स्त्री सेवनादि
संसारसुखसे विरक्त हो, करुणा, मैत्री और प्रज्ञारूपी
कान्ताका सेवन करो, क्योंकि चंद्रहारादिसे शोभित
कुचयुगल और मणिमेखलासे शब्दायमान म्त्रियों के
काटिभाग नरकयातनासे तुम्हारी रक्षा कदापि नहीं
करसकेंगे ॥ ६१ ॥

(Oh ye sages, you must cease to love the momen-
tary pleasures resulting from your attachment to
women, and cultivate the friendship of universal com-
passion and knowledge as if they were your loving
wives : for the thick-set adorned with beauti-
ful necklaces, and the rounded sounding
with the tinkling bells of waist-girdles would be quite
powerless to protect you against the hideous punish-
ments of hell.)

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at
No. 3345.

Cf.—(a) “कैतव्यशरविन्दे कतदधरमधु कायतारते कटाक्षाः,
कालापाः क्रीमलारते कचमदनधनुर्भङ्गुरो भुविलासः ।
इत्थं खट्वाङ्गकोटौ प्रकटितदशनं मेज्जुगुत्समीरं,
रागाधानामिवोच्चैरुपहसितं महामोहजालं कपालम् ॥२७॥”
(शान्तिशतकम् । १ परिच्छेदः) .

(b) “सेवध्वं त्रिविधारतप्रन्धकरिपुं माह्लिष्ट कष्टं श्रुते,
यस्मादत्र परत्र च त्रिजगति त्राता स एकः शिवः ।
आयाते नियतेर्वशादविरले कालात्करालाद्भये,
कुत्र व्याकरणं कतर्ककलहः कुत्रापि काव्यश्रमः ॥ ”
(सुभाषितावलिः)

मातर्लक्ष्मि भजस्व कंचिदपरं मत्कांक्षिणी-
मात्मभू-भोगेभ्यः स्पृहयालवो नहि वयं का
निरस्पृहाणामसि । सद्यः स्मृतपलाशपत्रपुटि-
कापात्रे पवित्रीकृते, भिक्षासक्तुभिरेव संप्रति
वयं वृत्तिं समीहामहे ॥ ६२ ॥

हे लक्ष्मी माता ! तुम अब किसी दूसरेका आश्रय
लो और हमारे भोगविलास की लालसा कदापि मत
करो । क्योंकि हमको तो भोगादि की इच्छा नहीं और
विरक्त मनुष्योंसे तुमको कुछ प्रयोजन नहीं । हम तो
आजकल केवल तुरंतके तोड़े हुए पवित्र पलाशके पत्रों
का पात्र बनाकर भिक्षात्रकी याचनासे अपने जीवनका
निर्वाह करनेके अभिलाषी हैं ॥ ६२ ॥

Oh mother wealth ! you must go to some one else
without entertaining the least hope of ever winning
my resolute heart ; because I have no attachment for
mundane pleasures and you are quite worthless in
the eyes of those who have renounced the world. The
only desire I have now left in me is to lead the life of
a religious mendicant begging my simple dole of
barley meal into the sanctified vessel of *Palāsha* (पलाश)
leaves just plucked from their parent stem, and folded
together in a convenient form.

The verse is contained in the *Sirāṅgāṭak. Part. IV.*
(कान्तिकशतकम् । ४ परिच्छेदः) .

From the *Var. Cf.*

“ अयं कंचिदुपाश्रयन्तु पुनर्भोगोच्छं समस्तः । ”

(मन्दहरी निवेदम्).

यूयं वयं वयं यूय मित्यासीन्मति रावयोः ।
किं जात मधुना मित्र, यूयं यूयं वयं वयम् ६३

हे मित्र ! पूर्वकालमें हम आपमें और आप हममें किसी प्रकारका भेदभाव नहीं देखते थे, परंतु बेराग्य-भावके उत्पन्न होनेपर अब आप आपही हो और हम हम ही हैं ॥ ६३ ॥

You seemed to me as myself ; so was I to you like yourself. Thus we used to look upon each other in days gone by. What change, oh friend, has happened since then, that now you are you and I am I (literally, we are we).

PURPORT.

Formerly we used to think of no particular distinction existing between us ; but some imperceptible change has recently occurred that now we are led to consider ourselves as two distinct entities quite different from one another.

The stanza would have been much clear had the poet used the singular number for the first and second persons throughout it.

वाले लीलामुकुलितममी मन्थरादृष्टिपाताः,
किं क्षिप्यन्ते विरम विरम व्यर्थ एषः श्रमस्ते ।
संप्रत्यन्ये वयमुपरते वाल्यमास्था वनान्ते,
क्षीणो मोहस्तृणमिव जगज्जालमालोक-
यामः ॥ ६४ ॥

हे तरुणी स्त्री ! हावभावसे मुकुलित नेत्रों के मंदगति कटाक्ष अब हमपर क्यों चलाती हो ? इस वृथा परिश्रमसे निवृत्त हो, क्योंकि अब हमारी यौवनावस्था व्यतीत होगई और मोह क्षीण होगया है । इसलिए अब हम वह नहीं हैं किंतु और ही हो गए हैं कि, इस सारे जगत्के जंजालको तृणके समान देखने लगे हैं ॥ ६४ ॥

(b) young lady ! why art thou so uselessly wasting away thy languid and graceful glances upon us ? You may better withdraw from your fruitless task ; for, we are not the same fond persons of our youth inasmuch as having passed the spring of our life we have now taken our residence in a lonely forest and abjured all affections for worldly pleasures on which we consequently look down as mere empty snares as worthless as straw !

Cf.—(a) “ किं लोलाक्षि कटाक्षलम्पटतया किं स्तम्भजम्भादिभिः,
किम्प्रात्यङ्गं निदर्शनोत्सुकतया किम्प्योलसञ्चाटुभिः ।
आत्मानं प्रतिपादयेत्त्वमधुना व्यर्थं मदर्थं यतः,
शुद्धध्यानं महारसायनरसे लीनं मदीयं मनः ॥ २३ ॥ ”

(पद्मानन्दकविकृत वैराग्यशतकम्) .

(b) “ विरक्तस्य तृणं भार्या निस्पृहस्य तृणं जगत् । ”

(c) “ Pardon me, madam, you mistake the man ;
For I am not the same that I was then :
No flesh is now the same 'twas then in me,
And that my mind is changed yourself may see.”
(Cowley.)

इयं वाला मां प्रत्यनवरतमिन्दीवरदल-प्रभा-
चोरं चक्षुः क्षिपति किमभिप्रेतमनया । गतो
मोहोऽस्माकं स्मरकुसुमबाणव्यतिकर-ज्वर-
ज्वालाशान्ता तदपि न वराकी विरमति६५॥

यह तरुणस्त्री जो नीलकमलकी शोभाको चुरानेवाले
अपने कटाक्ष मेरी ओर चारंवार चला रही है इससे
इसका क्या प्रयोजन है सो कुछ समझमें नहीं आता ।
क्योंकि अब हमारा मोहजाल दूर होगया है और
कामदेवके पुष्पमय बाणोंसे उत्पन्न होनेवाली अभि भी
शान्त होगई है । इसलिए यह मूढ़ अब भी हमारा
पीछा क्यों नहीं छोड़ती है ? ॥ ६५ ॥

What can be the possible intention of this young lady whose condition is indeed very pitiable ; for, she has not yet ceased to direct the constant glances of her beautiful or lotus like (lit. the stealer of the splendour of a lotus leaf) eyes towards me who have no longer any affection for the world and its pleasures, and is, therefore, quite free from the burning influences of the fiery arrows of Love ?

Cf.—(“ “ स्मितैश्चित्रे नेत्रे किमिति कुरुषे किं पश्ये,

कृतं त्रिग्यालपिः कृतमय विलपिरपिकृतैः ।

मयित्यक्तास्वादे सभयमनसादेनशुक्ला,

व्यतिक्रान्ते कामे विफलमिव वामे व्यवसितम् ॥ ”

(मर्दहारी निर्वेदम्).

(b) “ To me, no pleasure Beauty brings ;

Thine eyes have scarce a charm for me. ”

Byron's Childs Harold's Pilgrimage. I. 84.

रम्यं हर्म्यतलं न किं वसतये श्राव्यं न गेया-
दिकं, किं वा प्राणसमासमागमसुखं नैवाधिकं
प्रीतये । किन्तूद्भ्रान्तपतत्पतङ्गपवनव्यालोल-
दीपाङ्कुर-च्छायाचंचलमाकलय्य सकलं स-
न्तो वनान्तं गताः ॥ ६६ ॥

निवास करनेके लिए सुंदर सुंदर महल, श्रवण करने
के लिए मनोहर संगीत और भोग करनेके लिए प्राण-
प्यारीके समागमका सुख क्या इनके लिए विद्यमान न
था ? (अर्थात् था) । परंतु इन साधुजनोंने पूर्वोक्त संसार-
सुखको भ्रमण करते हुए पड़नेवाले पतंगोंके पक्षोंकी
पवनसे अस्थिर दीपककी छायाके समान चंचल समझ
कर गहन वनके एकान्त स्थानमें प्रस्थान करनाही
उत्तम समझा है ॥

Notwithstanding the existence of beautiful pala-
tial mansions for their dwelling, sweet music for
their hearing and the enjoyment of a beloved wife
for their love, the virtuous saints have forsaken them
all and retired into forest (for the sake of meditat-
ing on God) ; because they have rightly understood
the aforesaid objects as frail and momentary as the
flickering flame of a lamp which is rendered the more
unsteady on account of the flapping of a foolish moth
hovering around its small and feeble light.

This verse which stands as 14th in the *Sāntīcatoko. Part. II.*
(शान्तिशतकम् । २ परिच्छेदः) is quoted under *Bhartrihari* (भरद्वाज)
in the *Śārngadharaṇḍhātī* (शार्ङ्गधरपद्धति) at No. 4114, and anony-
mously in the *Subhāṣitāvalī* (सुभाषितावलि) at No. 3326.

किं कन्दाः कन्देरभ्यः प्रलयमुपगता निर्झरा
वा गिरिभ्यः, प्रध्वस्ता वा तरुभ्यः सरसफल-
भृतो वल्कलिन्यश्च शाखाः । वीक्ष्यन्ते यन्मु-
खानि प्रसभमुपगतप्रश्रयाणां खलानां, दुःखो-
पात्ताल्पवित्तस्मयवशपवनानर्तितभ्रूलतानि॥

क्या पर्वतोंकी कंदरामें उत्पन्न होनेवाले कंदमूल सब
नष्ट होगए हैं और क्या वृक्षोंकी सरस फलोंके धारण
करनेवाली और वल्कलयुक्त शाखायें सर्वथा विनष्ट हो
गई हैं, कि दुःखपूर्वक संचित किए हुए थोड़ेसे धनके
अभिमानरूपी पवनके झकीरोंसे नाचते हुए भौंहवाले
दुष्ट चरित धनाढ्य पुरुषोंके मुखकी ओर मनुष्य इस
प्रकार टकटकी लगाए देख रहे हैं ? ॥ ६७ ॥

Is it that edible roots have all disappeared from
the caves of mountains, or springs have ceased to
flow from rocky slopes, or trees have stopped to
grow their fruitful and barky branches, that we are
thus forced to look up to the face of those proud
and perverse persons whose brows are ever dancing
with the vain conceit of a small quantity of wealth
which they have barely succeeded to accumulate
after a series of difficulties and troubles ?

This stanza is same as śloka 3 in the *Sāntīśataka, Part. IV*
(शान्तिशतकम् । ४ परिच्छेदः). Cf.—(a) “निष्कन्दाः किमुकन्दोदरमुखः
क्षीणास्तरुणां त्वचः, किं शुष्काः सरितः स्फुरद्गिरिमुखमावस्त्रलक्ष्मणः ।
प्रत्युत्थानमितस्ततः प्रतिदिनं कुर्वद्भ्रूविभिर्-यद्द्वारपितृदृष्टिभिः क्षितिभुजां
विद्वद्भिरप्यास्यते ॥ ३ ॥” (शान्तिशतकम् । ४ परिच्छेदः). (b) “किं
शाकानि न सन्ति भूधरसरितुंजेषु मूलानि वा, किं वा जीवनमेतदेव विहित
याज्ञेय नान्यत्कचित् । येन श्रीमदमोहमूढमनसां स्थित्वामतो भृशतां, श्वासोत्कम्प
कदर्यिताक्षरपदेर्देहीति वागुच्यते ॥ (सुभाषितावलिः). (c) “वीराणि किं
पथिन सन्ति दिशन्ति भिक्षां, नेवांघ्रिपाः परमृतः सरितोऽप्यशुष्यन् । रुद्धागुहाः
किमजितोऽवति नोपसन्नान्, कस्मान्नजन्ति कवयो धनदुर्मदान्वाहन् ॥”

(श्री भागवते द्वितीयस्कन्धे).

गंगातरंगहिमशीकरशीतलानि, विद्याधराध्यु-
षितचारुशिलातलानि । स्थानानि किं हिम-
वतः प्रलयं गतानि, यत्सावमानपरपिण्डरता
मनुष्याः ॥ ६८ ॥

गंगाजीकी तरंगों के हिममय जलसे शीतल, विद्या-
धरोंके निवास करनेके योग्य, हिमालयके सुंदर शिला-
तल क्या इस पृथ्वीपरसे लुप्त हो गए हैं कि अपमान
सहित दूसरों के दिए हुए टुकड़ोंसे मनुष्योंको अपना
निर्वाह करते हुए हम जहां तहां दृष्टि कर रहे हैं ॥ ६८ ॥

Is it that the beautiful retreats (lit. slabs) of the
Himālayās cooled down by Gāngetic waves and in-
habited by *Vidyādharās* (विद्याधराः) have altogether
disappeared from the face of this earth that people
have thus condescended to lead a poor disgraceful
life upon the alms of others ?

The poet indirectly means to say that we should rather leave
this world and resort to solitary caves of the Himalayas than submit to
the disgrace of begging alms at the hands of our fellow beings. Persons
who can give with a good grace are very few. Instead of being pitied
beggars are frequently disgraced for their poverty by their wealthy
donors.

यदा मेरुः श्रीमान्निपतति युगान्ताग्निदलितः,
समुद्राः शुष्यन्ति प्रचुरमकरग्राहनिलयाः ।
धरा गच्छत्यन्तं धरणिधरपादै रपि धृता, श-
रीरे का वार्ता करिकरभकर्णाग्रचपले ॥६९॥

जब हम जानते हैं कि युगांत करनेवाली अग्निसे संतप्त होकर समुद्र भी अवश्य पड़ जाता है, अनेकानेक मकर ग्राहादिको आश्रय देनेवाले समुद्रभी सूख जाते हैं और बड़े बड़े पर्वतोंसे दृढ़ हुई पृथ्वीभी अवश्य चलचल होजाती है, तो हाथीके बच्चेके कर्णाग्रभागके समान अत्यंत चंचल इस शरीरके विनाश होनेमें कौनसा आश्चर्य है ? ॥ ६९ ॥

When we know that at the end of the four *Yugas* (युगः) or *ages*, the splendid *Meru* (मेरु) being attacked by the fire of universal destruction, shall also fall ; when we see that vast seas, the abode of innumerable sharks and crocodiles, shall also dry ; and when we are sure that the earth, though sustained by deep-rooted mountains, shall also collapse ; what possible faith can we fairly put into this feeble mortal frame which is as unsteady as the overflapping ears of a young elephant ?

(Cf.—(a) “ शुष्यत्यनुद्यमस्तरङ्ग गह्वैरालिमिताशाङ्गना,
गच्छन्त्युद्धत तुङ्गशृङ्गमुकुटोदमा गिरीन्द्राः क्षयम् ।
अक्षयलेख वसुन्धराऽपि सहिता दिग्दन्तिभिर्व्यङ्गशा-
स्त्वाङ्गी सततं प्रधावति महाकालः सकोऽप्याकुलः ॥ ”

(क्षेमेन्द्रविहितदर्पदलनम् । ४ विचारः) .

(b) “ पृथिवी दहते यत्र मेरुश्चापि विशीर्यते ।

शुष्यत्यम्भोनिधिजलं शरीरे तत्र का कथा ॥ ”

(सुभाषितावलिः)

एकाकी निःस्पृहः शान्तः पाणिपात्रो दिग-
म्बरः । कदा शंभो भविष्यामि कर्मनिर्मूलन-
क्षमः ॥ ७० ॥

अकेला, आशरहित, शान्तचित्त, पाणिपात्र (हाथकी
ही पात्र समझनेवाला), और दिगम्बर (नम्र या दिशा
मात्र कोही घख समझनेवाला) होकर, हे महादेव ! मैं
अपने कर्मोंको निर्मूलन करनेमें कब समर्थ हूंगा ॥ ७० ॥

Oh God (Śiva), when will the day come when
I shall be able to put a stop to all my actions whether
good or bad by being (1) alone, (2) devoid of all as-
pirations, and (3) contented, as well as by thinking
my hands as necessary vessels and the different
quarters of the globe as a sufficient clothing for my
naked self ?

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at No. 3404.

The line एकाकी गृहसन्त्यक्तः पाणिपात्रो दिगम्बरः also occurs in
the *Panchatantra*. V. 15. (पंचतन्त्रम् ५ तन्त्रम्. १५).

The word कर्मनिर्मूलन literally means uprooting actions.

Every action of man is done with some purpose either good or bad.
Destruction of actions means doing things without any personal
concern. The doctrine is fully explained by Śrīkrishna to Arjuna in the
Bhagavadgītā.

प्राप्ताः श्रियः सकलकामदुधास्ततः किं, दत्तं
पदं शिरसि विद्विषतां ततः किम् । संमानिताः
प्रणयिनो विभवैस्ततः किं, कल्पस्थितं तनु-
भृतां तनुभिस्ततः किम् ॥ ७१ ॥

सकल मनोरथके सिद्ध करनेवाली लक्ष्मीको प्राप्त
कर लिया तो क्या ? शत्रुओंके मस्तकपर पदार्पण कर
लिया तो क्या ? धनादिसे अपने हितैषियोंका सत्कार
कर दिया तो क्या ? तथा देहधारियोंने अपने शरीरको
कल्पपर्यंत धारण करलिया तो क्या ? ॥ ७१ ॥

भावार्थ—जबतक विधिपूर्वक वैराग्य न लिया तबतक
किसीने भी कुछ न किया ॥ ७१ ॥

Although they have acquired riches the un-
fulfilling menus of fulfilling all desires, although they
have succeeded to trample upon the heads of their
vanquished enemies, although they have favoured their
relations with wealth and prosperity, and although
the mortal men have somehow prolonged the span of
their lives to the end of a *Kalpa* (कल्प), they must all
bear it in mind that unless they have secured their
future happiness they have done really nothing.

This verse which stands as 2nd in the *Sāntibhāṭaka. Part. IV.*
(शान्तिशतकम् । ४ पदच्छेदः) is quoted under *Bhartrihari* (भरद्वाज)
in the *Sūbhāṣitāvalī* (सुभाषितावलि । ३४५१), the *Sārṅgadhara-prad-
dhātī* (शार्ङ्गधरपद्धति । ४११२), and the *Udāharaṇa-chandrikā* (उदा-
हरणचन्द्रिका). The authors of *Kārya-pradīpa* (काव्यप्रदीप) and *Rasa-
ratna-hāra* (रसरत्नहार) cite it anonymously.

Cf.—“ वेदाभ्यास न्यसनरसिकैः स्वीयते तावता किं,
सूक्ष्माबुद्धिः श्रुतमिव विश्रुतं श्रुतं तावता किम् ।
जल्पारम्भे जयति नियतं वाक्चिन्तावता किम्,
निर्वेदार्तं यद्विदुः शान्तिमभ्येति पुंसः ॥ ३३ ॥ ”

(नीलकण्ठदीक्षितस्य शान्तिविलासः).

जीर्णा कन्था ततः किं सितममलपटं पट्ट-
सूत्रं ततः किं, एका भार्या ततः किं हयकरि-
सुगणै रावृतो वा ततः किम् । भक्तं भुक्तं
ततः किं कदश्चनमथवा वासरान्ते ततः किं,
व्यक्तज्योतिर्न चान्तर्मथितभवभयं वैभवं वा
ततः किम् ॥ ७२ ॥

फटे पुराने बखखंडोंसे शरीरका आच्छादन किया तो क्या
और खेत निर्मल पटवस्त्र धारण किए तो क्या ? एक मात्र भार्याका
साथ रहा तो क्या, और घोड़े हाथी सेवकादि का भोग किया तो
क्या ? दाढ़ भातका भोजन मिला तो क्या, और दिनास्त होते
होते बासी भोजन मिला तो क्या ? तथा स्वात्मप्रकाश रहित
अन्तःकरणको दुःखित करनेवाले भय सहित अनेक प्रकारके
वैभवाका भोग किया तो क्या ? ॥ ७२ ॥

भावार्थ—जबतक भव भय हरण करनेवाले परब्रह्मकी ज्योति
हृदयमें प्रकाशमान न हो तबतक मनुष्यजन्म वृथाही समझना
चाहिये ॥

Unless we seek real enjoyment of communion
with self which is capable of destroying all worldly
anxieties and dangers of our hearts, it is of very little
importance (1) whether we clothe ourselves in thread-
bare rags or dress in beautiful and neat silken gar-
ments ; (2) whether we possess no other companion
excepting our only wife or command the services of
numerous servants together with horses, elephants
and other conveyances for our use ; and (3) whether
we feast on delicious tables of rice and other dainties
or subsist ourselves on rotten and simple food got
towards the close of a day.

Cf.—(a) “स्वात्मा नारायणोऽन्तः स्फुरति यदि रतिर्देवतैः कैवर्तैः ।”

(भर्तृहरि निर्वेदम्). (b) “विश्वाः कलाः परिचिता यदि ताम्रततः किम्,
तप्तं तपो यदि तदुग्रतरं ततः किम् । कीर्तिः कलंकविकला यदि सा ततः किम्,
अन्तर्विवेक कलिका यदि नोद्धता ॥८९॥” (पद्मानन्दकविकृतवैराग्यशतकम्).

The construction and meaning of this stanza are not quite clear.

भक्ति भवे मरणजन्मभयं हृदिस्थं, स्नेहो न
 बन्धुषु न मन्मथजा विकाराः । संसर्गदोषर-
 हिता विजना वनान्ता, वैराग्यमस्ति किमतः
 परमार्थनीयम् ॥ ७३ ॥

शिवजीकी भक्ति, अंतःकरणमें जन्ममरणका भय,
 बंधुवर्गसे विरक्ति, कामदेवके विकारोंका अभाव और
 संसर्ग दोषसे रहित एकान्त निर्जन वनका वास, ऐसे
 वैराग्यके सिवाय मनुष्यको और क्या वांछनीय है ? ७३

When a man is faithfully devoted to Siva, when
 his heart is always awake to the pangs of birth and
 death, when he has not the least attachment to his
 relatives, when he is dead against passionate excito-
 ments of love, when leading a secluded life into the
 interior of a lonely forest he is quite free from the
 evil effects of society at large, and when his mind is
 wholly indifferent to worldly pleasures, there is no-
 thing more to be asked for or desired by him.

The construction of the śloka is very puzzling and consequently
 its exposition requires some stretching of intellect. The difficulty arises
 out of the terse and laconic form of diction used by the author.

तस्मादनन्तमजरं परमं विकासि, तद्ब्रह्म
चिन्तय किमेभि रसद्विकल्पैः । यस्यानुष-
ङ्गिण इमे भुवनाधिपत्य-भोगादयः कृपण-
लोकमता भवन्ति ॥ ७४ ॥

इसलिए हे मनुष्यो ! संसारके मिथ्या विकल्पोंको
छोड़ कर उस अनन्त, अजर, परमोत्कृष्ट और प्रकाश-
रूप ब्रह्मका चिंतन करो, कि कृपणलोगोंके माननीय
त्रिलोकीके राज्यादिके भोगादि जिसका स्वयमेव अनु-
गमन करते हैं ॥ ७४ ॥

Leaving aside all sceptic and vain reasonings,
you should devote yourself to the contemplation of
that endless immortal, supreme, and luminous
Brahma in whose imperial train all enjoyments of
worldly sovereignty, which are so much coveted by
misers, invariably follow.

This śloka which is the same as stanza 24 in the *Sāntīgatoka. Part. III.*
(शान्तिशतकम् । ३ परिच्छेदः) is quoted under *Bhartrihari* (भरद्वाजः)
in the *Sūbhāṣitāvalī* (सुभाषितावलि) at No. 3452.

Rev. Wortham thus translates the latter half of this stanza in
a different way :—" If a man be truly seeking unity with the supreme
Being, all earthly pleasures and powers seem worthy only of the notice
of low-minded men. "

The point seems to be this :—In the opinion of a truly religious
person all earthly powers and enjoyments are worth considering only
by the mean.

पातालमाविशसि यासि नभो विलंघ्य, दि-
ङ्मण्डलं भ्रमसि मानसचापलेन । भ्रान्त्याऽपि
जातु विमलं कथमात्मनीनं, तद्ब्रह्म न स्म-
रसि निर्वृति मेषियेन ॥ ७५ ॥

हे मन ! तू अपनी स्वाभाविक चंचलतासे कभी तो
पातालमें प्रवेश कर जाता है, कभी उछल करके आ-
काशमें गमन करने लगता है और कभी दशों दिशा-
ओंमें इधरका उधर भ्रमण करता फिरता है ; परंतु
कैसे खेदकी बात है कि तू भूलकर भी उस आत्मप्र-
काश परब्रह्मका कभी स्मरण नहीं करता कि जिसके
चिन्तवन करनेसे तेरी मोक्ष हो सकती है ! ॥ ७५ ॥

By thy natural unsteadiness sometimes thou
penetratest into *Pātāla* (पाताल) or the depths of
nether regions, sometimes traversest ethereal spaces,
and sometimes wanderest over different quarters of
the globe ; but oh mind ! thou never thinkest, even
by mistake, of that supreme Being who is sitting
within thy ownself, and by whose meditation thou
canst easily attain to the highest contentment and
happiness !

The verse is ascribed to *Arjuna* (अर्जुन) in the *Sukhāśhitāvali*
(सुभाषितावलि) at No. 3447.

The word निर्वृति may also mean tranquility.

रात्रिः सैव पुनः स एव दिवसो मत्वाऽबुधा
जन्तवो, धावन्त्युद्यमिनस्तथैव निभृतप्रार-
ब्धतत्तक्रियाः । व्यापारैः पुनरुक्तभुक्तविषयै-
रेवंविधेनाऽमुना, संसारेण कदर्थिताः कथमहो
मोहान्नलज्जामहे ॥ ७६ ॥

वही रात और वही दिन समझ कर ये मूर्खजन
उद्योग करते हुए निज निज कर्ममें प्रवृत्त होकर पूर्व भुक्त
विषयादिका वारंवार भोग करते रहते हैं । इस प्रकार
इस संसारक्रमसे निरत्य प्रतिविडंबित होकर भी मोह-
जालमें फँसे हुए हम लोग कुछभी लज्जित नहीं होते यह
बड़े आश्चर्यकी बात है ! ॥ ७६ ॥

Without entertaining the least idea of the flight of time, the ignorant people who have set themselves to their cherished pursuits are daily led astray to run after their individual undertakings, and earnestly long for the pleasures which they have repentedly enjoyed a number of times. However though we are thus frequently deceived by the illusionary course of this world we are never ashamed of our own folly. It is indeed a great mystery !

PURPORT—Day follows night, night follows day, and so it continues uninterruptedly. As there is no end to the repetition of days and nights, so there is no end to man's work. (Every morning man goes without murmur to his work of yesterday, with unabated vigour.) Being thus deceived by nature we long to enjoy the same objects over and over again without ever being ashamed of our folly.

मही रम्या शय्या विपुलमुपधानं भुजलता,
वितानं चाकाशं व्यजन मनुकूलोऽयमनिलः ।
स्फुरद्दीपश्चन्द्रो विरतिवनितासंगमुदितः, सुखं
शान्तः शेते मुनि रतनुभूतिर्नृप इव ॥ ७७ ॥

विरतिरूपी कांताके प्रसंगसे प्रमुदित होकर पृथ्वीतल की मनोहर शय्या, भुजलतारूप विपुल उपधान, आकाशरूप मंडप, अनुकूल पवनरूप व्यजन (पंखा) और चंद्रमारूप प्रकाशमान दीपक, आदिकी विविध विभूतिसे युक्त मुनीश्वर शान्तचित्त होकर राजाके समान सुखपूर्वक शयन करता है ॥ ७७ ॥

A contented saint who is prone to take this earth for his fine sofa, his creeper-like arms for ample pillows, the endless sky for his canopy, a favourable breeze for his fan, the refulgent moon for his lamp, and total indifference to world for his loving wife, always sleeps with as much ease and comfort as a great monarch of enormous wealth and power.

The stanza is same as sloka 8 in the *Śāntīkalpa. Part. II.*
(शान्तिशतकम्) । ४ परिच्छेदः) .

Cf.—“ भूः पर्य्यको निजभुजलता कन्दुकं खेवितानं.

दीपश्चन्द्रो विरतिवनिता लब्धयोग प्रमोदः ।

दिक्कन्यानां व्यजनपवनैर्वीज्यमानोऽनुकूलै-

र्भिस्तु शेते नृप इव सदा वीतरागो जितात्मा ॥ ”

(सुभाषितरत्नभाण्डागारः ६३१६२).

त्रैलोक्याधिपतित्वमेव विरसं यस्मिन्महाशा-
सने, तल्लब्धासनवस्त्रमानघटने भोगे रतिं मा
कृथाः । भोगः कोऽपि स एक एव परमो
नित्योदितो जृम्भते, यत्स्वादाद्रिरसा भवन्ति
विषया त्रैलोक्यराज्यादयः ॥ ७८ ॥

जिस महाराज्यके सामने त्रिलोकी का राज्य विरस
प्रतीत होता है, उस परब्रह्मके ध्यानकी प्राप्त करके आ-
सन, वस्त्र और मान आदि घटनासे युक्त भोगविलासमें
प्रीति करना सर्वथा अनुचित है क्योंकि भोग भी केवल
वही एक है जो परमोत्कृष्ट और सदैव प्रकाशमान है,
और जिसका आस्वादन करलेनेपर त्रिलोकीके राज्यादि
संबंधी विषय सबही विरस और फीके हो जाते हैं ॥७८॥

After attaining to that great spiritual knowledge
which entirely deprives the sovereignty of the three
worlds of all its charms, you must not feel the least
affection for rank, dress, and honour for, the only
enjoyment worthy of a man's aspiration is that which
is supreme and immortal, and which, when once
relished by him, renders the pleasures of universal
empire as altogether insipid and unpleasant.

The word शासन literally mean- rule, government, power. Here
it perhaps refers to control of passions so absolutely necessary to a Yogi.

८८—“ जिन नखरे है लिया, रसिक योग का स्वाद ।

वे सब जग के राज की, जानत हेतु दियाद ॥ ”

(रसिक कवि).

किं वेदैः स्मृतिभिः पुराणपठनैः शास्त्रैर्महा-
विस्तरैः, स्वर्गग्रामकुटीनिवासफलदैः कर्म-
क्रियाविभ्रमैः । मुक्तैकं भवबंधदुःखरचनावि-
ध्वंसकालानलं, स्वात्मानन्दपदप्रवेशकलनं
शेषावणिग्वृत्तयः ॥ ७९ ॥

वेद, स्मृति, पुराण और महा विस्तृत शास्त्रके पठन
पाठनसे, तथा स्वर्गरूपी ग्राममें निवास मात्रका फल देने
वाले यज्ञादि कार्योंके करनेसे क्या प्रयोजन है ? क्योंकि
संसारके बंधनसे उत्पन्न होनेवाले दुःख प्रपंचको विध्वंस
करनेमें कालाभिके समान स्वात्मानन्दका लाभ करनेके
विनापूर्वोक्त निःशेष कर्म वाणिज्य वृत्तिके समान हैं ॥ ७९ ॥

What advantage is there in studying *Vedas* (वेद), the
Smritis (स्मृति), the *Purāṇas* (पुराण), and the numerous
Śāstras; or in performing various sacrificial rites
and ceremonies whose only fruit is to secure for man a
small residence in the village of heaven ? Excepting
the attainment of that spiritual knowledge of self
which is the one great source of all contentment and
happiness, and the sole deadly fire for the destruction
of worldly anxieties and cares, all other pursuits
are nothing more than mere mercenary crafts.

Cf.—(a) “ किं तर्केण वितर्कितेन शतशो ज्ञानेन किं छन्दसा, किं पीतेन
शुधासेन बहुधा स्वाध्यायपाठेन किम् । अभ्यस्तेन च लक्षणेन किमहो ध्यानं न
चेत्सर्वथा, लोकालोक विलोकनैककुशलज्ञाने हृदि ब्रह्मणः ॥ ५९ ॥ ” (पद्मानन्द
कविरुक्त वेदाभ्यासशतकम्). (b) “ Know thyself. ” (Solon.) (c) “ वेदाभ्यास
तपोज्ञानमिन्द्रियाणां च संयमः । अहिंसा गुहसेवा च निःश्रेयसकरे परम् ॥ ८३ ॥
सर्वपापमपि चैतेषां शुभानामिहकर्मणाम् । किञ्चिच्छ्रेयस्करतरं कर्मेति पुरुषप्रति ॥
८४ ॥ सर्वेषामपि चैतेषामात्मज्ञानं परं स्मृतम् । तद्व्यग्रं सर्वविद्यानां प्राप्यते
ह्यमृतं ततः ॥ ८५ ॥ ” (मनुस्मृतिः । १२ अध्याय). (d) “ There is but
one key that will unlock the mysteries of God, and that key is within
yourself. Science cannot do it, for science deals only with the surface
of things. We must leave the surface and go into the depth of our
own souls. It is useless to expect to find God anywhere until you have
found Him within yourself; and having found Him there, you will find
Him everywhere. (Great thoughts.)

आयुः कल्लोललोलंकतिपयदिवसस्थायिनी-
यौवनश्री-रथाः सङ्कल्पकल्पा घनसमयत-
डिद्धिभ्रमा भोगपूराः । कण्ठाश्लेषोपगूढं तदपि
च नचिरं यत्प्रियाभिः प्रणीतं, ब्रह्मण्यासक्त-
चित्ता भवतभवभयाम्भोधि पारं तरीतुम् ८०

मनुष्योंकी आयुष्य जलके बुडुदेके समान चंचल है, यौवनकी शोभा थोड़े ही दिन स्थिर रहनेवाली है, द्रव्यादि पदार्थ मनोरथके तुल्य शीघ्र विनाश होनेवाले हैं, विषयादि भोगविलास वर्षाकालमें चमकनेवाली बिजलीके सदृश हैं और प्राणप्यारी स्त्रियोंके आलिंगनका सुखभी बहुत चिरस्थायी नहीं है । इसलिए हे मतिमानो ! संसारके भयरूप समुद्रकी परली पार जानेके लिए परमात्माके ध्यानमें मग्न होनाही उचित है ॥ ८० ॥

Life is as unsteady as waves of water, beauty of youth is only lasting for a few days, riches are momentary like thought, all enjoyments are as transient as flashes of lightning amidst a raining cloud, and the of our sweethearts are likewise extremely fleeting. Consequently if you be really anxious to cross the ocean of worldly woes you should not fail to concentrate your mind on the absolute devotion of Brahma.

The phrase " कतिपयदिवसस्थायिनी " is also to be found in the *Bhōjaprabandha* (भोजप्रबन्ध) at page 12, Bombay Edition.

Cf.—(a) " Why should affection cling to the vain world,
Still fleeting, never for a moment fixed ? "

(*Ferdousi's Shāh Nāmeh.*)

(b) " स्तिरापायः कायः प्रणयिषु सुखं स्वैर्यविमुक्तं,

महाभोगारोगाः कुवलयद्वयाः सर्पसदृशाः ।

महविषाः क्रोधाः प्रकृति चपला श्रीरपि खला,

यमः स्वैरा वैरी तदपि न हितं कर्म विहितम् ॥११॥ "

(*शान्तिशतकम् । २ परिच्छेदः .*)

(c) For the second line, Cf.—the fine line of Cowley:
" Riches have wings, and grandeur is a dream." (Cowley).

ब्रह्माण्डमण्डलीमात्रं, किं लोभाय मनस्विनः ।
शफरीस्फुरतेनावधेः, क्षुब्धता जातु जायते ८१

जैसे शफरी जातिकी छोटीसी मछलीकी गति (चाल) से समुद्रमें तरंगोंका उठना सर्वथा असंभव है, वैसेही मनस्वी जनके मनमें यह ब्रह्माण्डभी किसी प्रकार का लोभ उत्पन्न नहीं कर सकता ॥ ८१ ॥

As the gentle move of a *Shafari* (शफरी) or a small glittering fish does not cause the least possible undulation into the waters of a deep ocean, so this circumscribed universe is likewise incompetent to tempt the minds of great magnanimous souls.

Quoted under *Bhūtrikari* (भर्तृहरि) in the *Sukhāshītārālī* (सुभाषितावली । ४९५). and the *Śaṅgadhurapaddhati* (शाङ्गधर-पद्धति । २६३).

Cf.—“अक्षोभ्य हृदयं वतेह महता यम्भोनिधीनामिव ॥१३७॥”

(कयासस्त्रिसागरः । शङ्गाद्भवती लम्बकः । २८ तरंगः).

ब्रह्माण्ड or egg of Brahma here stands for this world.

The word जातु is an indeclinable and means ever or at all.

The mind of a wise man is here compared to an ocean and the world to a small fish.

यदासीदज्ञानं स्मरतिमिरसंस्कारजनितं, तदा
दृष्टंनारीमयमिदं मशेषं जगदपि । इदानीं
मस्माकं पटुतरविवेकाञ्जनलुषां, समीभूता-
दृष्टिं स्त्रिभुवनमपि ब्रह्ममनुते ॥ ८२ ॥

जब मैं कामान्धकारके कारण विलकुलही मूर्ख था
तब यह सारा जगत् मुझको स्त्रीमय दृष्टि आता था।
परंतु अब निर्मल विवेकरूप अंजनके आंजनेसे मेरी
समदृष्टि होगई है कि तीनों भुवनही ब्रह्ममय प्रतीत
होने लगे हैं ॥ ८२ ॥

When I was quite ignorant through the dark
influence of Love, I saw the whole world to be en-
tirely full of women; but, now by applying the
collyrium of true knowledge to the eyes, I regain
my perfect vision, look on all things as alike, and
discern the presence of Brahma throughout the
three worlds.

The stanza also occurs in the *Sāntikāśaka. Part. IV.* (ज्ञान्ति-
शतकम् । ४ परिच्छेदः । १४), and the *Sarasvatīnāthābhāṣana.* (सरस्वती-
कण्ठाभरणम् । पंचमपरिच्छेदः).

CL—“ तामसी सा मसीदृष्टिं र्यावदावरणं हृदः ।

दम्भज्ञी तावदानज्ञी हारिणी हरिणीद्वयः ॥ ४ ॥ ”

(भर्तृहरि निर्वेदम् । पंचमोऽङ्कः).

रम्या श्वन्द्रमरीचयस्तृणवती रम्या वनान्त-
स्थली, रम्यः साधुसमागमः शमसुखं काव्येषु
रम्याः कथाः । कोपोपाहितवाष्पबिन्दुतरलं
रम्यं प्रियाया मुखं, सर्वं रम्य मनित्यता मुप-
गते चित्ते न किञ्चित्पुनः ॥ ८३ ॥

चंद्रमाकी किरणें निस्संदेह मनोहर हैं, तृण सहित
वनभूमिभी रमणीय प्रतीत होती है, साधुजनोंका समा-
गम आनंददायक है, शान्तिजनित सुख और काव्योंकी
विचित्र कथाभी अत्यंत सुंदर होते हैं, और इसही भांति
रतिकलहसे उत्पन्न हुए वाष्पबिंदुसे चंचल प्राणप्यारीका
मुखारविंदभी वहुत मनोहर मालूम होता है, परंतु इस
चित्तके संसारकी अनित्यता जानलेनेपर ये सारे रम-
णीय पदार्थ कुछभी सुखदायी नहीं होते ॥ ८३ ॥

भावार्थ—चित्तके अस्थिर होनेपर सब प्रकारकी रम्य
वस्तुभी अरम्यही प्रतीत होती है इसलिए येनकेन
उपायसे चित्तवृत्तिका स्थिर करनाही सर्वथा मुख्य है ॥

Pleasant indeed are the rays of moon, the green
and verdant soil of woods, the company of saints, the
happiness of contentment, the interesting stories of
the *Kavyas* (काव्य) or high class literature, and the
delightful face of a beloved wife glittering with
beads of tears produced by anger; but when the
mind is convinced of the mortal state of things, they
are all deprived of their several charms.

PURPORT.—As every thing pleasant appears
unpleasant to one whose mind is unsteady or dis-
turbed, so it is the first and foremost duty of man
to secure the equanimity of his mind.

भिक्षाशी जनमध्यसंगरहितः स्वायत्तचेष्टः
सदा, दानादानविरक्तमार्गनिरतः कश्चित्तप-
स्वी स्थितः । रथ्याक्षीणविशीर्णजीर्णवसनैः
संप्रोतकंथाधरो, निर्मानो निरहंकृतिः शमसु-
खाभोगैकवद्धस्पृहः ॥ ८४ ॥

भिक्षा मांगकर खानेवाला, जनसंसर्गसे रहित, स्व-
च्छंदतापूर्वक विचरनेवाला, दान देने और लेनेसे विरक्त
मार्गमें पड़े हुए फटे पुराने वस्त्रखंडोंकी बनी हुई कंथाको
धारण करनेवाला, मान और अहंकाररहित और शांति
सुखके भोग करने की एक मात्र इच्छा रखनेवाला,
कोई विरलाही तपस्वी होता है ॥ ८४ ॥

There are but few hermits (1) who are content with leading a mendicant's life, far away from the crowded throngs of men ; (2) who are absolute masters of their senses (actions) ; (3) who are always indifferent equally to give and take ; (4) who clothe themselves with the coarse cloth of torn-out pieces of rags found scattered in streets ; and (5) who are regardless of every attention and honour paid to them, devoid of vain pride and anxious to enjoy the sole happiness of a contented and tranquil heart.

The word *tapsavi* (तपस्वी) literally means a person who practices penance. The real meaning of *tapas* तपस् is meditation connected with the practice of personal self-denial or mortification.

मात मँदिनि तात मारुत सखे तेजः सुबन्धो
जल, भ्रातव्योम निबद्ध एष भवतामग्रे
प्रणामाञ्जलिः । युष्मत्संगवशोपजातसुकृतोद्रे-
कस्फुरन्निर्मल-ज्ञानापास्तसमस्तमोहमहिमा
लीये परे ब्रह्मणि ॥ ८५ ॥

हे पृथ्वी माता ! पवन पिता ! अग्नि सखा ! जल
बंधु ! आकाश भाई ! मैं आपको सबिनय प्रणाम करता
हूँ, क्योंकि यह आपहीका प्रताप है कि आज मैं परब्रह्म
में लयलीन होनेको समर्थ हुआ हूँ किसवास्ते कि आपके
संसर्गसे किए हुए पुण्य संचयसे उत्पन्न होनेवाले दिव्य
ज्ञानने मेरे मनसे सारी मोहमायाको दूर कर दिया है
कि जिसके कारणसे आजदिन मेरी आत्माको परमा-
त्मामें लीन होनेका सौभाग्य मिला है ॥ ८५ ॥

Oh mother Earth, father Air, friend Fire, rela-
tive Water, and brother Sky, I horewith bow before
you all with folded hands ; because, it is to you and
you alone that I am really indebted for the final
absolution of my soul, inasmuch as the joint assist-
ance of all of you has enabled me to perform a lot
of virtuous actions resulting in the rise of true sp-
iritual knowledge which, in its turn, has destroyed the
illusionary influence of the world, and having sancti-
fied the soul of all impurities has thus empowered it
to merge into *Parabrahma* (परब्रह्म), the Supreme Being.

The stanza in Sanskrit is śloka 25 in the *Sāntikātaka*, Part. II.

शान्तिशतकम् । ४ परिच्छेदः)। It is quoted under भर्तृहरि in the शार्ङ्ग-
धरपद्धति at No. 4095.

यावत्स्वस्थमिदं शरीर मरुजं यावज्जरादूरतो,
यावच्चेन्द्रियशक्तिरप्रतिहता यावत्क्षयो नायुपः ।
आत्मश्रेयसि तावदेव विदुषा कार्यः प्रयत्नो
महान्संदीप्ते भवने तु कूपखननं प्रत्युद्यमः
कीदृशः ॥ ८६ ॥

जवतक यह शरीर रोगादिसे रहित होकर तंदुरुस्त बना रहे, जवतक वृद्धावस्था न आवे और जवतक इंद्रियोंकी शक्ति ज्यों की त्यों बनी रहे और जवतक आयुष्यका क्षय न होवे, विद्वान मनुष्योंको उचित है कि आत्मकल्याणके निमित्त यथोचित प्रयत्न कर लें क्योंकि घरमें आग लगनेपर कूप खोदनेका उद्योग सर्वथा निष्फल है ॥ ८६ ॥

A learned man should always try for the good of his soul while (1) he is hale and healthy, (2) his body is quite free from attacks of various diseases, (3) he is not set upon by old age, (4) he is in full unimpaired possession of all his senses, and (5) there is no sign of decline of his life. Of what possible use is the effort of sinking down a well when the house is already in flames ?

The verse is quoted under मर्हति in the शार्ङ्गधरपद्धति at No. 678.

Cf.—(a) “ यावत्स्वस्थमिदं देहं यावन्मृत्युश्च दूरतः ।

तावदात्महितं कुर्यात्प्रयत्नो किं करिष्यति ॥ ”

(सुभाषितरत्नमाण्डागारः)

(b) “ न कूपखननं युक्तं प्रदीप्ते वह्निना गृहे ।

चिन्तनीया हि विपदा मादावेव प्रतिक्रिया ॥ ”

(समयोचितपद्यमालिका).

(c) “ यावद्याधिविवाधया विधुरता मयं न संसेवेत्,

यावच्चेन्द्रिय पाटनं न हृषति कृराजरा राक्षसी ।

तावन्निष्कलनिश्चलामलपदं कर्मक्षयायाधुना,

व्येगं ध्यानविचक्षणैः स्फुटतरं हृत्पद्मस्योदरे ॥ ”

(पद्मनन्दविरचितवैराग्यशतकम्).

(d) “ Verses 29 to 32 (चन्द्रप्रमचरितम्) । ४ सर्गः).

नाभ्यस्ता भुवि वादिवृन्ददमनी विद्याविनी-
तोचिता, खड्गाग्रैः करिकुम्भपीठदलनैर्नाकं न
नीतं यशः । कान्ताकोमलपल्लवाधररसः
पीतो न चंद्रोदये, तारुण्यं गतमेव निष्फल
महो शून्यालये दीपवत् ॥ ८७ ॥

न तो हमने प्रतिवादियोंका दमन करनेवाली और
बिनय सिखलानेवाली विद्याका अध्ययन किया, न
खड्गादिके अग्रभागसे गजपुंगवके कुम्भस्थल और पीठ
को विदीर्ण करके हमारे सुयशको स्वर्गपर्यंत पहुँचाया,
और न हमने चंद्रमाकी निर्मल चांदनीमें प्राणप्यारीके
कोमल अधरामृतका पान किया । इसलिए हमारी
यौवनावस्था शून्यमंदिरमें जलते हुए दीपककी भांति
निरर्थक ही व्यतीत हुई है ॥ ८७ ॥

Alas ! (1) we have neither studied the philosophy
that enables us to lead a moral and modest life, as
well as to stop the mouths of our adversaries and
disputants; (2) nor have we raised up our fame to
heaven by breaking the globular heads of elephants
by means of pointed swords; (3) nor have we drunk
in moonlit nights the nectar of our sweetheart's tender
lips; we have therefore uselessly wasted away our
youth like burning out a lamp in a desolate house !

Quoted anonymously in the *Subbā-śīlācālī* (सुभाषितावलि) at
No. 3400, and under मर्दहरि in the *शार्ङ्गधरपद्धति* at No. 4151.

Cf.—“He lives long who lives well; and time mispent is not
lived but lost.”

(Fuller).

ज्ञानं सतां मानमदादिनाशनं, केषांचिदेतन्म-
दमानकारणम् । स्थानं विविक्तं यमिनां वि-
मुक्तये, कामातुराणामतिकामकारणम् ॥८८॥

जो ज्ञान सत्पुरुषोंके लिए अभिमानादि नाश करनेका हेतु होता है वही ज्ञान अन्यान्यजनोंके लिए मदमानादि उत्पन्न करनेका कारण बन जाता है; वैसेही जो एकान्त निर्जन स्थान संयमी जनोंको विषयादिसे विमुक्त करता है वही स्थान कामी जनोंके मनोमें कामोद्दीपनका कारण हो जाता है ॥ ८८ ॥

The same knowledge which is conducive to extirpate the existence of vain conceit from the minds of the good is also productive of vanity and pride into those of others. A lonely place which frees those who have obtained complete control over the senses from attraction to world likewise becomes the cause of lustful excitement in passionate hearts.

Cf.—“ मदोपशमनं शब्दं सलानां कुस्तेमदम् ” । (सूक्तावलि: २३).

The poet means to say that everything is either good or bad according to the tendency of our mind towards virtue or vice.

क्वचिद्वीणावादः क्वचिदपि च हाहेति रुदितं,
 क्वचिन्नारी रम्या क्वचिदपि जराजर्जरवपुः ।
 क्वचिद्विद्वद्गोष्ठी क्वचिदपि सुरामत्तकलहो, न
 जाने संसारः किममृतमयः किं विषमयः ॥८९

इस संसारमें कहीं तो वीणाका मधुर गान और कहीं हृदयविदारक रुदन श्रवण करनेमें आता है, कहीं मन हरण करनेवाली तरुणी स्त्री और कहीं जरावस्थाकी झुर्रियोंसे विकलित शरीरवाली वृद्धा स्त्री देखनेमें आती है, और इसही तरह कहीं तो विद्वान् मनुष्योंकी गोष्ठी और कहीं मदिराके मतवालोंकी कलह सुनी जाती है, इसलिए हम यथार्थतासे यह बात निश्चयपूर्वक नहीं कह सकते कि यह जगत् अमृतमय है या विषमय है ॥८९॥

Here we hear the music of a flute, and there the weepings and wailings of afflicted souls; here we see a charming lady, and there an old person with worn out and wrinkled body; and here again we find a concourse of learned men, and there a quarrelsome lot of drunkards. We are, therefore, quite unable to say whether the world is made up of nectar or poison.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at No. 2941.

Cf.—“God mingles the bitter with the sweet in this life, to set us seeking another life where there shall be sweet alone.”

(St. Augustin).

जीर्णा एव मनोरथाः स्वहृदये यातं च तद्यौ-
वनं, हन्ताङ्गेषु गुणाश्च बन्ध्यफलतां याता-
गुणज्ञैर्विना । किं युक्तं सहसाऽभ्युपैति बल-
वान्कालः कृतान्तोऽक्षमी, ह्यज्ञातं स्मरशास-
सनांघ्रियुगलं मुक्त्वाऽस्ति नान्या गतिः ९० ॥

मनके मनोरथ सारे हृदयही में जीर्ण होगए, यौव-
नावस्था भी चली गई, और खेदका विषय है कि गुण-
ग्राहियोंके न होनेसे हमारे गुण भी सब निष्फलही रहे
कि इतनेमें ही महाबली और क्षमा रहित यमस्वरूपी
काल झटपट आ पहुँचा । हाय ! अब मुझको ज्ञात हुआ
कि कामदेवका शासन करनेवाले श्री शिवजीके चरणा-
रविर्दोंको छोड़ कर इस संसारसे मुक्त होनेका दूसरा
उपाय कोई नहीं है ॥ ९० ॥

The aspirations have ceased to exist in the mind,
and the delightful period of youth is likewise gone ;
my qualifications have borne no particular fruit with-
out the appreciators of their real merits ; and the
powerful and cruel destroyer of all (death) has
suddenly come over me. But, alas ! I now under-
stand at the eleventh hour that there is no other means
of escape from the miseries and cares of the world
than the worship of Śiva's feet !

Taking गुणः for virtues, some render the 2nd line as follows :—

“The very virtues in our own bodies have become barren without
being recognised by others.” But virtue is virtue whether recog-
nised or not. Virtuous men have nothing to fear from death. The
above rendering is therefore objectionable.

तृषा शुष्यत्यास्ये पिबति सलिलं स्वादुसुरभि,
 क्षुधार्तः सञ्छालीन्कवलयति शाकादिवलि-
 तान् । प्रदीप्ते रागाग्नौ सुदृढतर माश्लिष्यति
 वधूं, प्रतीकारो व्याधेः सुखमिति विपर्यस्यति
 जनः ॥ ९१ ॥

तृषार्त होनेपर स्वादिष्ठ और सुगंधित जलपान,
 क्षुधातुर होनेपर शाकादिसहित चावल्लोका भोजन और
 कामाग्निके हृदयमें प्रज्वलित होनेपर प्राणप्यारीका आ-
 लिंगन करनेवाले मनुष्य कैसे मूर्ख हैं कि उक्त तृषादि
 व्याधियोंके उपरोक्त जलपानादि प्रतीकारोंकोही सुख
 मान लेते हैं ॥ ९१ ॥

When a man is thirsty he drinks sweet and fragrant water ; when he is hungry he eats delicious preparations of rice, vegetables &c. ; and when his heart is inflamed with passion he embraces his wife very closely to it. But alas ! he is mistaken to imagine the removal of aforesaid pains of thirst, hunger and love to be a real pleasure.

Quoted anonymously in the *Subhāṣitānālī* (सुभाषितावलि) at No. 3337, and the *Śrīmadbhagavadgītā* (श्रीमद्भगवद्गीता) at No. 4148.

Cf.—“ दुःखमेवास्ति न सुखं, यस्मात्तदुपलक्ष्यते ।
 दुःस्वार्थस्य प्रतीकारे सुखसंज्ञा विधीयते ॥ ”

(हितोपदेशः १४।९२).

स्वात्वा गाङ्गैः पयोभिः शुचिकुसुमफलै
 रर्चयित्वा विभो त्वां, ध्येथे ध्यानं नियोज्य
 क्षितिधरकुहरग्रावपर्यङ्कमूले । आत्मारामो
 ऽफलाशी गुरुवचनरतस्त्वत्प्रसादात्स्मरारे
 दुःखान्मोक्ष्ये कदाहं तवचरणरतो ध्यानमा-
 गैकप्रश्नः ॥ ९२ ॥

हे प्रभो ! गंगाजलसे स्नान करके सुंदर पुष्प और फलादिकसे आपका पूजन करके पर्वतकी कंदराके शिलारूप पर्यंकपर बैठाहुवा ध्यान करनेके योग्य आपके चरणारविंदोंमें मन लगाकर और आत्मानंदमें मग्न होकर स्वर्गादिफल प्राप्त करनेकी अभिलाषा न करके हे महादेव ! श्रीगुरु महाराजके वचनोंका पालन करता हुआ आपके चरणकमलोंका एकान्त भक्त होकर संसार के दुःखोंसे मैं कब निवृत्त हूंगा ? ॥ ९२ ॥

Oh Śiva (lit, enemy of love), when will it be that after making my ablutions into the sacred waters of the Ganges I shall be able (1) to worship thee with fresh flowers and fruits, (2) to devote myself to thy meditation while sitting on the stoney couch of a mountain cave, (3) to be content in myself, (4) to think of no ultimate end of my actions, and (5) to act up completely to the instructions of my spiritual preceptor, so as to shake off all worldly cares by abandoning myself to the sole contemplation of thy holy feet ?

Atmārāma is one who seeks spiritual knowledge. It also means self-pleased or contented.

Some read फलाशी instead of अफलाशी and translate—eating fruits.

शय्या शैलशिला गृहं गिरिगुहा वस्त्रं तरूणां
त्वचः, सारङ्गाः सुहृदो ननु क्षितिरुहां वृत्तिः
फलैः कोमलैः । येषां नैर्झरमम्बुपानमुचितं
रत्यै च विद्याङ्गना, मन्ये ते परमेश्वराः शि-
रसि यैर्वद्धा न सेवाञ्जलिः ॥ ९३ ॥

पर्वतशिलाको शय्या, गिरिगुहाको घर, वृक्षोंके
वल्कलको वस्त्र, हरिणोंको सुहृद्गण वृक्षोंके कोमल
फलोंको भोजन निर्झरके जलको उचित जल पान और
विद्यारूपी स्त्रीको विलास हेतु समझ कर जो महापुरुष
दूसरोंके सम्मुख सेवककी भांति हाथ जोड़कर नहीं
खड़े होते वह निस्संदेह धन्य हैं ॥ ९३ ॥

Those who being satisfied with taking a rocky
slab for their bed, a mountain cave for their dwelling,
the barks of trees for their clothes, the deer for their
friends, the tender fruits of plants for the means of
their livelihood, spring water for their proper drink,
and the study of knowledge for their wife, have never
bowed in supplication before others, ought to be rever-
ed by us as the supreme lords.

Cf.—“ वासो वल्कल मास्तरः किसलयान्योक्तस्तरूणां तर्ल,
मूलानि क्षत्र्ये क्षुषां गिरिनदीतोयं तृपाज्ञान्तये ।
प्रीतामुष्मन्मैवैषांसि सुहृदो नक्तं प्रदीपः शशी,
स्वाधीने विभवे तथापि कृपणा याचन्त इत्यद्भुतम् ॥१९॥ ”

(शान्तिशतकम् । २ परिच्छेदः) .

सत्यामेव त्रिलोकीसरिति हरश्चिरशुम्बिनीवि-
च्छटायां सद्भृत्तिं कल्पयन्त्यां वटविटपभवै
र्वल्कलैः सत्फलैश्च । कोऽयं विद्वान्विपत्ति-
ज्वरजनितरुजाऽतीवदुःखासिकानां, वक्रं वी-
क्ष्येत दुःस्थे यदि हि न विभृयात्स्वे कुटु-
म्बेऽनुकम्पाम् ॥ ९४ ॥

यदि विपत्तिरूप ज्वरके संतापसे दुःखित अत्यंत
दीनावस्थामें विद्यमान होनेवाले निज कुटुंबकी दया
हृदयमें कुछ भी न हो तो शिवजीके जटाजूटमें
निवास करनेवाली, और वटवृक्षसे उत्पन्न हुए वल्कल
और फलोंसे जीवनोपायकी रचना करनेवाली, श्री
गंगाजीके विद्यमान रहते ऐसा कौनसा विद्वान है कि
जो अपनी प्राणप्यारियोंकी कष्टावस्थाको देखना स्वी-
कार करें ? ॥ ९४ ॥

भावार्थ ।

निज कुटुंबका पालनपोषणही अनेकानेक कष्टोंका
कारण है ॥ ९४ ॥

If there be not the least compassion for the cri-
tical condition of his family writhing under the agonies
of painful fever of worldly woes and miseries, no
learned man will ever condescend to look on the trou-
bled faces of unhappy women ; especially when he
sees within his easy reach the banks of the holy
Ganges flowing down from the head of Siva, and
supplying him with the barks and fruits of the bany-
an trees, in order to enable him to bear a pious and
virtuous life.

PURPORT—Family affection is generally the
root of various troubles to man.

उद्यानेषु विचित्रभोजनविधि स्तीव्रातितीव्रं
तपः, कौपीनावरणं सुवस्त्र ममितं भिक्षाटनं
मण्डनम् । आसन्नं मरणं च मंगलसमं यस्यां
समुत्पद्यते, तां काशीं परिहृत्य हन्त विबुधै
रन्यत्र किं स्थायीते ॥ ९५ ॥

जिस काशीके उद्यानमें भ्रमण करते हुए अनेक प्रकार
के भोजन करनाही अत्यंत तीव्र तपश्चरण, कौपीन
धारण करनाही सुंदर वस्त्राभरण, यथेच्छ भिक्षाटन कर-
नाही भूषण और आसन्न मरणही मंगलावसर गिने जाते
हैं, उस सुखराशि काशीका परित्याग करके पंडित जन
अन्यान्य स्थानोंमें क्यों निवास करते हैं सो कुछ समझमें
नहीं आता ॥ ९५ ॥

Why is it that the learned are content to live in
places other than holy *Kāshi* (Benares) in whose
gardens the subsistence on various kinds of fruits
will serve as the hardest penance ; where the wearing
of a small piece of cloth over the privities is con-
sidered as a suit of fine garments ; where the act of ask-
ing alms from door to door is thought as an honest
and respectable calling ; and where the approach of
death is heartily awaited like that of a good and aus-
picious event.

According to the Hindus *Kāshi* (Benares) is one of the seven
sacred cities that bring final redemption to the man who may happen
to die there. The seven sacred cities are thus enumerated :—

“ अयोध्या मथुरा माया काशी काशिरवन्तिका ।

पुरी दारावती चैव सप्तैता मोक्षदायिकाः ॥ ”

नायं ते समयो रहस्य मधुना निद्राति नाथो
 यदि, स्थित्वा द्रक्ष्यति कुप्यति प्रभुरिति
 द्वारेषु येषां वचः । चेतस्तानपहाय याहि
 भवनं देवस्य विश्वेशितु-निर्दोषारिकनिर्दयो-
 त्तयपरुषं निःसीमशर्मप्रदम् ॥ ९६ ॥

“हे भिक्षुक ! तेरे आनेका यह समय ठीक नहीं है क्यों-
 कि इस अवसरपर हमारे स्वामी एकान्तमें निद्रा ले रहे
 हैं और यदि वह तुमको यहां ठहरा डुवा देखेंगे तो बहुत
 क्रोध करेंगे,” इस प्रकारके वचन जिन धनाढ्यपुरुषोंके
 द्वारपर सुननेमें आते हैं उनका परित्याग करके हे चित्त !
 तू उस विश्वेश्वरके मंदिरमें क्यों नहीं जाता कि, जहांपर
 पूर्वोक्त प्रकारके कटु वचन बोलनेवाले कोई द्वारपाल
 नहीं रहते और जहां जानेसे तुझको अपार सुखका लाभ
 करना सर्वथा सुलभ है ॥ ९६ ॥

Forsaking the guarded doors of the rich where a mendicant is threatened by the watch, and told, “this is not a proper time for thee ; the master of the house is now asleep ; he will be surely angry if he sees thee here,” thou must go straight to the temple of Vishveshwara (विश्वेश्वर), the lord of the universe. whose entrance is not guarded by sentries, where thou art never to receive a harsh treatment, and which is sure to give thee the highest amount of happiness and shelter !

It requires no mention that the palace gates of the rich and noble are fast closed upon beggars who are treated very roughly by the guards.

प्रियसखि विषद्वण्डव्रातप्रतापपरम्परा—तिप-
रिचपले चिन्ताचक्रे निधाय विधिः खलः ।
मृदमिव बलात्पिण्डीकृत्य प्रगल्भकुलालव-
द्भयति मनो नो जानीमः किमत्र विधा-
स्यति ॥ ९७ ॥

हे प्यारी सखी ! यह दुष्ट विधाता चतुर कुम्हारकी
भाँति माटीके समान इस मनको बलपूर्वक पिण्डीभूत
करके विपत्तिरूप दंड समूहके निरंतर परिभ्रमणसे चंचल
चिन्ताचक्रको घुमाता हुआ न मालूम अब क्या क्या
घटना दिख लावेगा ? ॥ ९७ ॥

Dear friend, we do not really know what is now
to be done by cruel fate who, like a clever potter, for-
cibly pressing the mind of man as if it were a lump
of clay, makes it turn round and round on the wheel
of anxieties by the continued motion of the rod of a
series of miseries and calamities !

Quoted under *Vijakā* (विजका) in the *Sārngadhara-padāhāt*
at No. 451 (शार्ङ्गधरपद्धति १८५१), and anonymously in the *Subhāshitāvalī*
(सुभाषितावलि) at No. 3137.

The word खल which is here rendered into cruel literally means
wicked.

महेश्वरे वा जगतामधीश्वरे, जनार्दने वा जगद-
न्तरात्मनि । तयोर्न भेदप्रतिपत्ति रस्ति मे,
तथा ऽपि भक्ति स्तरुणेन्दुशेखरे ॥ ९८ ॥

जगत्के अधीश्वर श्री महेश्वरमें और जगद्व्यापक श्री
जनार्दनमें किसी प्रकारका भेद मेरी दृष्टिमें नहीं आता,
तथापि मैं यह नहीं जानता कि चंद्रशेखर शिवजीकी
भक्तिमें ही मेरा चित्त क्यों कर प्रवृत्त होता है ? ॥ ९८ ॥

Although I am quite unable to make out any
difference between Siva, the lord of the universe, and
Vishnu, the omnipresent god of the entire creation ;
yet, my mind is naturally led to the devotion of Siva
whose forehead is adorned with a crescent moon.

The word *Jagadantarātmī* जगदन्तरात्म्या literally means the soul
of universe. Bhartṛhari here says that notwithstanding his incap-
acity to discern any difference between Viṣṇu and Śiva his mind is
naturally prone to worship Śiva. Properly speaking Viṣṇu is generally
worshipped by worldly men, whereas those who renounce the world
adore Śiva. The Author has himself alluded to this fact in a previous
stanza.

रे कन्दर्प करं कदर्थयसि किं कोदण्डटङ्का-
रितै, रे रे कोकिलकोमलैः कलरवैः किं त्वं
वृथा जल्पसि । मुग्धे स्निग्धविदग्धमुग्धमधुरै
लोलैः कटाक्षै रलं, चेतश्चुम्बितचन्द्रचूडचर-
णध्यानामृतं वर्तते ॥ ९९ ॥

हे कामदेव ! बारंवार धनुर्प्रकार करके तू अपने हाथ
को वृथा परिश्रम क्यों दे रहा है ? हे कोकिल ! निरंतर
सुंदर कलरवसे तू वृथा बकवाद क्यों कर रहा है ? और
हे मुग्धांगना ! अनुरागयुक्त चतुर, सुंदर, मधुर और
चंचल कटाक्षोंसे तू अपने नेत्रोंको व्यर्थ खेद क्यों दे रही
है ? क्योंकि हमारा मन तो अब श्री चंद्रशेखर शिवजीके
चरणारविंदोंके ध्यानामृतका पान करनेमें मग्न है ॥ ९९ ॥

Why art thou, oh god of love, uselessly tiring
thy hand with continued twangs of thy powerful bow ?
Why art thou, oh *Kokila* (कोकिल) trying in vain to
disturb the peace of my mind with sweet melodious
notes of thy voice ? Why dost thou, oh young lady,
fruitlessly venture to pierce the heart with thy lovely
clever, natural, sweet, and flickering glances ? You,
should better cease from your vain endeavours ; for,
now I am earnestly engaged in the nectarous medi-
tation of the feet of *Siva* whose head is adorned with
moon.

Quoted under मर्दहनि in the शार्ङ्गधरपद्धति at No. 4096.

Cf.—“ रे कन्दर्प किमाततल्पमनुना घत्सेधनुस्त्वं मुघा,
किं वृलास्य कलामु पल्लवदशः प्रागल्भ्यमभ्यस्य ।
वैराग्याम्बुजिनी प्रबोधनपटुः प्रध्वस्त बोधाकरः,
खेलत्येव विवेक चण्दाकरणः कस्त्वादृशामुत्सवः ॥८३॥”
(पद्मानन्दकविकृत वैराग्यशतकम्) .

कौपीनं शतखण्डजर्जरतरं कन्था पुनस्ता-
दृशी, निश्चिन्तं सुखसाध्यभैक्ष्यमशनं शय्या
श्मशाने वने । मित्रामित्रसमानताऽतिवि-
मला चिन्ताऽथ शून्यालये, ध्वस्ताशेषमद-
प्रमादमुदितो योगी चिरं तिष्ठति ॥ १०० ॥

शतशः खंडसे जर्जरित कौपीन और पेंसीही कंथा
चिंतारहित और सुखसाध्य भिक्षाके भोजन, श्मशान
अथवा वनका शयन, मित्र और शत्रुमें समभाव और
निर्जन स्थानमें परमात्माके निर्मल ध्यानके प्रभावसे
चिन्त हट् मद् मोहादिके कारण प्रसन्न हुवा योगी
निस्संदेह सुखी है ॥ १०० ॥

The hermit or ascetic who wears pieces of thread-
bare rags over his privities and body, lives a careless
life upon the alms of others procured with ease, sleeps
in the midst of a cemetery (crematorium) or a forest,
looks on his friends and foes with equal regard, aban-
dons himself to the pure meditation of the Deity in a
solitary place, and thus cheers himself with the
thought of having destroyed all traces of vain conceit
and arrogance, undoubtedly leads the happiest life.

Or.—“ वेदान्त वाक्येषु सदास्मन्तो, भिक्षात्रमात्रेण च तृप्तिमन्तः ।

विशोकमन्तः करणे रमन्तः, कौपीनवन्तः खलुभाग्यवन्तः ॥१॥”

(यतिपंचकम्).

भोगा भंगुरंवृत्तयो बहुविधा स्तैरेव चायं
भव-स्तत्कस्यैव कृते परिभ्रमत रे लोकाः
कृतं चेष्टितैः । आशापाशशतोपशान्तिविशदं
चेतः समाधीयतां, कामोच्छित्तिवशे स्वधा-
मनि यदि श्रद्धेय मस्मद्वचः ॥ १०१ ॥

नानाप्रकारके भोग सब नाशमान हैं और वही
भोगादिक संसारके आदि कारण हैं । इसलिए हे म-
नुष्यो ! तुम किस प्रयोजनसे इनके लिए भटक रहे हो
सो कुछ समझमें नहीं आता । यदि हमारे कथनपर
विश्वास करो तो अनेकानेक आशापाशकी शांतिसे
निर्मल हुए चित्तको कामका नाश करनेवाली स्वात्म-
प्रकाश आत्मामें निश्चलभावसे लगावो ॥ १०१ ॥

The different kinds of sensual enjoyments are all perishable, but it is they that constitute the world i. e. cause our repeated births and deaths on this globe. Why, then, are people trying their utmost to run after them ? Therefore, if you believe our words, we would advise you to devote yourself to a concentrated meditation of the self-luminous ego that destroys the manifold snares of desires and aspirations, and entirely extirpates the very existence of passion from your hearts.

The poet here advises people to give up the pursuit of worldly pleasures and let their souls be free from the bonds of desires and enter into the meditation of self.

धन्यानां गिरिकन्दरे निवसतां ज्योतिः परं
ध्यायता-मानन्दाश्रुजलं पिबन्ति शकुना
निःशङ्कमङ्ग्लेस्थिताः । अस्माकं तु मनोरथो-
परचितप्रासादवापीतट-क्रीडाकाननकेलिकौ-
तुकजुषा मायुः परं क्षीयते ॥ १०२ ॥

पर्वत कंदारामें निवास करनेवाले और परब्रह्म पर-
मात्माका ध्यान करनेवाले जिन महानुभावोंके आनंदके
अश्रुओंको उनकी गोदमें बैठे हुए पक्षीगण निर्भय हो
कर पान करते हैं वास्तवमें उनही पुण्यात्माओंका जन्म
इस संसारमें सफल है, क्योंकि मनमाने भवन, वावड़ी,
और उपवनमें केलि करनेकी अभिलाषा करनेवाले
हमारे समान अन्यान्य मनुष्योंकी आयुष्य तो बूयाही
क्षीण होती चली जाती है ॥ १०२ ॥

Blessed are they whose tears of joy are eagerly
drunk by birds, fearlessly lying upon their laps,
while living in caves of mountains they are meditat-
ing upon the Supreme Light ! But, we, on the con-
trary, are uselessly passing away our days in build-
ing airy castles (lit, in imaginary enjoyments of
whiling away our time in the pleasant abode of
luxurious parks either situated in palatial mansions
or on the banks of ideal tanks).

The verse is same as śloka 5 in the *Sāntiśataka. Part. I.* (शान्ति-
शतकम् । १ परिच्छेदः). It is ascribed to मर्कटि in the शार्ङ्गधरपद्धति
at No. 4155.

आघ्रातं मरणेन जन्म जरया विद्युच्चलं यौवनं,
सन्तोषो धनलिप्सया शमसुखं प्रौढाङ्गना-
विभ्रमैः । लोकैर्मत्सरिभिर्गुणा वनध्रुवो
व्यालैर्नृपा दुर्जनैरस्थैर्येण विभूति रप्यप-
हृता ग्रस्तं न किं केन वा ॥ १०३ ॥

जिस संसारमें जन्मके पीछे मरण, बिजलीके समान
चंचल यौवनके पीछे वृद्धावस्था, सन्तोषके पीछे धनेच्छा
शांतिस्वखके पीछे तरुणस्त्रियोंके विलास, गुणोंके पीछे
दुष्टजन, वनभूमिके पीछे सर्प, राजाओंके पीछे दुर्जन
ऐश्वर्यके पीछे अस्थिरता जैसे शत्रु लगे हुए हैं वहाँ कोई
भी ऐसा पदार्थ दृष्टिमें नहीं आता कि, जो किसी प्रकार
के शत्रुके आक्रमणसे सर्वथा निर्भय हो ॥ १०३ ॥

Our existence is threatened by death and fleet-
ing youth (lit. as fleeting as lightning) by old age ;
contentment is destroyed by covetousness after
riches ; the happiness of tranquility is disturbed by
graceful sports of clever and youthful women ; good
merits are subject to the calumnies of the envious ;
forests are infested by snakes ; kings are ruined by
wicked courtiers ; and prosperity is tarnished by
unsteadiness. What is there in this world which is
not overpowered by another ?

OL.—(a) “आक्रान्तपिशुनैर्नरेन्द्रमवनं विद्यायुहं मत्सरे-
रायासैर्दविणं कुलं कुतनयैर्नानावियोगैः सुखम् ।
साधुत्वं खल्वचनापरिवैश्रान्ता सहस्रिभेन-
स्तत्रास्तिव न यत्सरोप कलुषनिर्दोष एकः शयः ॥ ”
(चतुर्वर्ग संग्रहः । ४ । ६).

(b) “ For the idea of the first line, compare—

“ ग्रहतं मरणेन जीवितं, जरसा यौवनमेव पर्ययोति ॥ ६९ ॥ ”

(चन्द्रप्रमथरितम् । १ सर्गः).

आधिव्याधिशतैर्जनस्य विविधैरारोग्यमुन्मू-
ल्यते, लक्ष्मीर्यत्र पतन्ति तत्र विवृतद्वारा
इव व्यापदः । जातं जातमवश्यमाशु विवशं
मृत्युः करोत्यात्मसा-त्तर्किक नाम निरंकुशेन
विधिना यन्निर्मितं सुस्थितम् ॥ १०४ ॥

अनेक प्रकारकी मानसिक और शारीरिक आधिव्या-
धियोंसे आरोग्यका नाश हो जाता है, जहाँ लक्ष्मीका
आगमन होता है वहाँ विपत्तिका द्वार भी खुलही जाता
है, और जन्मलेनेवाले मात्र पदार्थोंको मृत्युभी वशीभूत
करलेता है । इसलिए हम निःशंक होकर कह सकते हैं
कि निरंकुश विधाताने ऐसा कोईभी पदार्थ नहीं बनाया
जिसकी दशाका परिवर्तन कदापि न होता हो ॥ १०४ ॥

We see that health is undermined by several
diseases of mind and body, prosperity is attended
with a host of calamities, and birth is invariably
followed by death. We do not therefore know what
is made by the creator to be entirely free from change
and decay in this world ?

Cf.—(a) "

" Who is safe,

In this tumultuous sphere of strife and sorrow ? "

(Ferdansi's Shāh Nāmeh.)

(b) " There's no calamity in life,

Our being is with changes rife,

What feebler than man's breath ?

Our life is ever doubtful here,

One thing alone is plain and clear

And that one thing is—death "

(Kovalevski. Great Thoughts).

(c) " जन्ममृत्यु जराव्याधि-वेदनाभिरभिदुतम् ।

संसारमिदमव्यन्त-मसारं व्यजतः सुखम् ॥ "

(हितोपदेशः । ४ । ९१) .

कृच्छ्रेणामेध्यमध्ये नियमिततनुभिः स्थायते
 गर्भवासे, कान्ताविश्लेषदुःखव्यतिकरविषमे
 यौवने विप्रयोगः । नारीणामप्यवज्ञाविलसित
 वदनो वृद्धभावोऽप्यसाधुः, संसारे रे मनुष्या
 वदत यदि सुखं स्वल्पमप्यस्ति किञ्चित् १०५

जब गर्भमें निवास करते हैं तब तो विण्मूत्रादियुक्त
 अपवित्रस्थानमें अपने अंगको संकुचित करके अत्यंत
 कष्टके साथ रहना पड़ता है, यौवन समयमें कान्ताका
 वियोगरूपी दुःसह दुःख सहना पड़ता है और वृद्धाव-
 स्थामें सुंदरियोंकी अवज्ञासे मन मलीन होना पड़ता
 है । हमलिफ हे मनुष्यो ! यदि इस संसारमें थोड़ासा
 सुखभी कहीं हो तो बतावो ॥ १०५ ॥

While yet unborn man remains imprisoned
 with contracted limbs in the narrow and impious
 womb of his mother ; in youth, he is subjected to
 excessive grief resulting from the sad bereavement of
 his beloved wife ; whereas, in old age, he is doomed
 to wear a sorrowful appearance caused by the dis-
 honourable treatment he meets at the hands of
 (beautiful young) women, We would, therefore,
 beg to hear from men where in this world we can find
 the smallest particle of happiness and pleasure ?

Cf.—“ I find in life that suffering succeeds to suffering, and dis-
 appointment to disappointment, as wave to wave. ”

(Lord Lytton's Alice or The Mysteries Bk. V. Ch. I.).

For the idea of the first line, Cf.—

“ मातृगुरुदरदयी कफमूत्रपुरीषपूर्णायाम् ।

जठराग्निज्वालाभिर्नवमासं पच्यते जन्तुः ॥९॥ ”

(प्रबोधसुधाकरः)

For the point of the stanza, Cf.—

“ Never shall the life,
 Of mortal man be passed uncharged with ills.

(The Plays of Aeschylus p. 213.)

आयुर्वर्षशतं नृणां परिमितं रात्रौ तदर्द्धं गतं,
तस्यार्द्धस्य परस्य चार्द्धमपरं बालत्ववृद्ध-
त्वयोः । शेषं व्याधिवियोगदुःखसहितं सेवादि
भिर्नीयते, जीवे वारितरङ्गचञ्चलतरे सौख्यं
कुतः प्राणिनाम् ॥ १०६ ॥

विधाताने मनुष्यकी आयुष्य १०० वर्षकी नियत की
है जिसका आधा भाग तो रात्रिमें व्यतीत होजाता है,
और शेष आधेके आधे २५ वर्ष बाल्य और वृद्धावस्थाके
ग्रास बन जाते हैं और बाकीके २५ वर्ष मनुष्योंकी
अनेक व्याधि और वियोगके दुःखसहित सेवादिमें व्यतीत
करने पड़ते हैं । इसलिए हम कह सकते हैं कि जल-
तरंगके समान चंचल इस जीवनमें सुखका लेश मात्र
भी कहीं नहीं है ॥ १०६ ॥

The term of man's existence is limited to hun-
dred years: half of it is passed in sleep (lit, nights),
and half of what remains is taken up by childhood
and old age; while the rest is spent by him in dis-
graceful occupations like that of serving others, not
altogether unmixed with the bitter consequences of
diseases, separations, and misfortunes. Where, then
is the least possible trace of happiness in a man's life
which is as unsteady as waves of water. ?

Cf.—

“What a world !

No place of rest for man ! Fix not thy heart
Vain mortal ! on this tenement of life,
On earthly pleasures !”

(Firdausi's Shah Nāmah.)

ब्रह्मज्ञानविवेकिनोऽ मलधियः कुर्वन्त्यहो दु-
ष्करं, यन्मुञ्चत्युपभोगकाञ्चकधनान्येकान्त-
तो निःस्पृहाः । न प्राप्तानि पुरा न संप्रति न
च प्राप्तौ दृढप्रत्ययो, वाञ्छामात्रपरिग्रहाण्य-
पि परं त्यक्तुं न शक्ता वयम् ॥ १०७ ॥

विमल बुद्धिवाले ब्रह्मज्ञानी कैसा दुष्कर कर्म करते
हैं कि जो (स्त्री और धनादिक) सांसारिक भोग वि-
लाससे बिलकुल निस्पृह हो बैठते हैं, क्योंकि हम तो
भूत और वर्तमान कालमें अप्राप्त और भविष्यतकी प्राप्ति
की दृढ निश्चय न होनेवाले इच्छा मात्र परिग्रहका त्याग
भी कदापि नहीं कर सकते ! ॥ १०७ ॥

The task undertaken by those that have attain-
ed to real spiritual knowledge is undoubtedly the
most difficult one, as they entirely forsake the actual
enjoyments of sensual pleasures and wealth, and be-
come quite indifferent to their attractions ; but we,
on the contrary, who have neither enjoyed them in
the past, nor possess them at present, nor can say
with any certainty of getting them in the coming
future, are even unable to give up this nominal
possession which exists only in our fond wishes.

The verse is same as śloka 4 in the *Bāntisataka*. Part. 1
(शान्तिशतकम् । १ परिच्छेदः).

The idea of the śloka seems to be this :—To give up actual
pleasures may be somewhat difficult : but to forsake what we have not
should not cause the least difficulty to man.

व्याघ्रीव तिष्ठति जरा परितर्जयन्ती, रोगाश्च
 शत्रव इव प्रहरन्ति देहम् । आयुः परिस्रवति
 भिन्नघटा दिवाम्भो, लोकस्तथाऽप्यहित
 माचरतीति चित्रम् ॥ १०८ ॥

वृद्धावस्था व्याघ्रीके समान तर्जना करती हुई खड़ी
 रहती है, रोग शत्रुओंकी भांति देहपर प्रहार करते रहते
 हैं, और फूटे घड़ेसे जलके निकलते रहनेके सदृश आयुष्य
 भी प्रतिदिन क्षीण होती चली जाती है, परंतु तिसपर
 भी ये मनुष्य दुष्कर्म करनेसे नहीं डरते यह बड़े ही
 आश्चर्यकी बात है ॥ १०८ ॥

Old age is always threatening like a tigress, dis-
 eases are striking the body like its deadly enemies,
 and life is leaking out like water from a broken jar ;
 but, strange to say that men are still regardless of
 doing good !

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4093.

Cf.—(०) “ चलाविभूतिः क्षणमद्भि यौवनं,
 कृतान्तदन्तान्तर्वर्ति जीवितम् ।
 तथाप्यवज्ञा परलोकसाधने,
 नृणामहो विस्मयकारि चेष्टितम् ॥ ”

(सुभाषितावलि:).

(४) “ Why do mankind upon this fleeting world
 Place their affections, wickedness alone
 Is nourished into freshness ; sounds of death, too,
 Are ever on the gate to wear out life. ”

(Firdausi's Shāh Nāmah.)

सदायोगाभ्यासव्यसनवशयो रात्ममनसो, रवि-
 च्छिन्ना मैत्री स्फुरति कृतिनस्तस्य किमुतैः
 प्रियाणामालापैरधरमधुभिर्वक्त्रकमलैः, स-
 निःश्वासामोदैः सकुचकलशाश्लेषपुरतैः १०९

जिन पुण्यवान् पुरुषोंकी आत्मा और मन योगा-
 भ्याके व्यसनमें लवलीन होजाते हैं, और योगाभ्यास
 से जिनकी निरन्तर मैत्री होजातीहै, उनको प्राणप्यारी
 सुन्दरियों के सम्भाषण, अधरामृत, सुगन्धित निःश्वास
 सहित वदनकमल, कुचकलशके आलिङ्गनयुक्त मैथुन
 आदिसे कुछ भी प्रयोजन नहीं रहता ॥१०९॥

The fortunate being who subjects himself to the
 practice of mental abstraction, and devotes his soul
 and mind to everlasting contemplation of God, has
 nothing to fear from (or to do with) the charming
 conversations of lovely women, the ambrosial lips,
 the moonlike faces, the fragrant breaths, and the
 sensual embraces of their heaving breasts.

The word अवच्छिन्ना literally means, unbroken.

Is it not true that an ascetic has nothing to do with women and
 their sports?

जातः कूर्मः स एकः पृथुभुवनभरायार्पितं येन
 पृष्ठं, श्लाघ्यं जन्म ध्रुवस्य भ्रमति नियमितं
 यत्र तेजस्विचक्रम् । संजातव्यर्थपक्षाः परहित
 करणे नोपरिष्टान्न चाधो, ब्रह्माण्डोदुम्बरान्त-
 र्मशकवदपरे प्राणिनो जातनष्टाः ॥ ११० ॥

इस संसारमें एक उस प्रसिद्ध कूर्म (कूर्मावतार) का
 जन्मही सफल समझना चाहिए कि जिसने इस विशाल
 पृथ्वीका भार धारण करनेके निमित्त अपनी पीठको
 समर्पण कियाहै, और इसही भांति उन ध्रुवजीका जन्म
 भी अत्यन्त प्रशंसनीय है कि जिनको मध्यम लेकर
 सप्तर्षियोंका ज्योतिमण्डल भ्रमण करताहै । परन्तु परो-
 पकार करनेमें असमर्थ मनुष्योंका जन्म तो इस ब्रह्मांड
 में गूलरके मध्यवर्ती मच्छरों के समान सर्वथा निष्फलहै
 कि वे सपक्ष होकरभी कुछ नहीं करसकते ॥११०॥

The birth of that great Tortoise *Koorma* (कूर्म)
 is indeed to be hailed with loud acclamation ; for,
 it is He who has voluntarily offered His back for the
 support of this heavy and extensive Earth ; similarly,
 the birth of *Dhruva* (ध्रुव or the pole star) is also a
 matter of memorable record ; for it is he who remains
 fixed in the midst of the stellar world incessantly re-
 volving around him. All other creatures are daily
 born and dead within the interior of this universe
 without the least notice being ever taken of them ;
 because they pay very little heed in affording the
 slightest help to their fellow beings, just like the
 mosquitoes which though possessing wings are unable
 to fly a great distance either upwards or downwards,
 and thus end their miserable lives within the Goolar
 in which they are born.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावली) at
 at No. 1033, and under *Bhartrihari* (भर्तृहरि) in the *Sīrngadhara-pa-
 dhati* (शार्ङ्गधरपद्धति) at No. 4154.

उन्मीलत्रिवलीतरङ्गवलयो प्रोत्तुङ्गपीनस्तन-
द्वन्द्वेनोद्यतचक्रवाकमिथुना वक्राम्बुजोद्भासि-
नी । कान्ताकारधरा नदीय भभितः क्रूराशया
नेष्यते, संसारार्णवमज्जनं यदि ततो दूरेण
संत्यज्यताम् ॥ १११ ॥

हे मनुष्यो ! यदि तुम संसार समुद्रमें डूबनेकी अभि-
लाषा नहीं रखते हो तो इस चारों तर्फसे घात करनेवाली
कान्तारूपी नदीका दूरहीसे परित्याग करो, कि जहाँपर
प्रकाशमान उदरवर्ती त्रिवलीकी तरङ्ग हिलोरे लहरही हैं,
बड़े मोटे और ऊंचे कुचयुगलरूप चक्रवाक मिथुन वि-
राजमान हैं, और मुखरूपी कमल पूर्णरूपसे खिल रहे
हैं ॥ १११ ॥

If you do not wish to be drowned into the
worldly ocean, you should carefully avoid from a
distance the woman-stream that is dreadfully cruel on
all sides, having the three curved lines of hair on
the for its mass of rolling waves, the high
and spacious breasts for a pair of *Chakrawāka* (चक्र-
वाक) birds, and the beautiful face for a blooming
lotus on its banks.

Cl.—(a) “ तरङ्गचूर्मगा श्रुभितविहगत्रेणिरक्षणा,
विकर्षन्ती फेले वसनमिव सरम्भाशयिलम् ।
ययाविद्धं याति हललितमभिसन्धाय बहुशो,
नदीरूपेणैष्यं ह्रवमसहनासा परिणता ॥ ”

(ध्वन्यालोकः)

(b) “ रूपजला चलनयना, नाभ्यावर्ता कचावलि भुजंगा ।
मज्जन्ति यत्र सन्तः, सेयं तरुणी तरंगिणी विपमा ॥ ”

(रसमंगाधरः)

इहहि मधुरगीतं नृत्य मेतद्रसोऽयं, स्फुर-
रति परिमलोऽयं स्पर्श एषः स्तनानाम् ।
इति हतपरमार्थैरिन्द्रियैर्भ्राम्यमाणः, स्वहित
करणधूर्तैः पंचभिर्वञ्चितोऽस्मि ॥ ११२ ॥

“यहांपर सुननेको मधुरगान, यहांपर देखनेको नृत्य,
यहांपर स्वादुलेनेको मिष्टरस, यहांपर सूंघनेको सुगन्ध,
और यहांपर स्पर्श करनेको स्तन विद्यमान हैं,” इस
प्रकार गोतेखाताहुवा मैं निजहितसाधनसे वंचित करने-
वाली और परमार्थको नाश करनेवाली पंचेंद्रियोंसे रात-
दिन धोखा खारहा हूं ॥ ११२ ॥

Here is sweet voice to hear, graceful dance to
see, ambrosial juice to taste, fragrant scent to smell,
and lovely breasts to touch ; being thus deceived by
my fine senses which are very clever to secure their
own ends, I am wandering uselessly about the world
(without devoting the least attention to my spiritual
improvement which is to help me a great deal in obtain-
ing salvation).

The word इन्द्रिय *Indriya* is here used for those bodily organs
which are the medium of our knowledge of the exterior world. The
organs of perception are five in number: viz, senses of hearing, sight,
taste, smell and feeling.

गात्रं संकुचितं गतिर्विगलिता भ्रष्टा च दन्ता-
वलि-दृष्टिर्नश्यति वर्धते बधिरता वक्रं च
लालायते । वाक्यं नाद्रियते च बान्धवजनो
भार्या न शुश्रूषते, हाकष्टं पुरुषस्य जीर्णवयसः
पुत्रोऽप्यमित्रायते ॥ ११३ ॥

अहो यह बड़े कष्टकी बात है कि, वृद्ध होजानेपर मनुष्य
की कैसी शोचनीय दशा होजातीहै कि, शरीरमें तो झुर्रियें
पड़जाती है, गमनशक्ति नष्ट होजाती है, दन्तपंक्ति भ्रष्ट
होजातीहै, दृष्टि नष्ट होजाती है, बधिरता बढ़ने लगती
है, मुखसे लार बहने लगती है, भाई बन्धु बचनोंका
आदर करनेसे संकोच करते हैं, भार्या सेवा करनेसे मुँह
मोड़ती है और विशेष क्या कहाजावे पुत्रभी शत्रुकासा
आचरण करनेको तत्पर होजाते हैं । ॥ ११३ ॥

Alas ! what a distress is old age to man : his
body is disfigured with wrinkles, his steps become
unsteady, his rows of teeth are broken, his sight is
lost, his deafness is increased, his mouth is full of
saliva, his words are not respected by his relatives,
his wife is disobedient, and his very son is even as-
suming the part of a foe !

Quoted anonymously in the *Śārngadharaṣoḍḍhātī* (शार्ङ्गधरपद्धति)
at No. 4161. It also stands in the *Panchatantra*. IV. 78. (पंचतन्त्रम् ।
४ तंत्रम् । ७८) .

क्षणं बालो भूत्वा क्षणमपि युवा कामरसिकः ;
 क्षणं वित्तैर्हीनः क्षणमपि च सम्पूर्णविभवः ।
 जराजीर्णैरङ्गैर्नट इव बलीमण्डिततनु-नरः सं-
 सारान्ते विशति यमधानीजवनिकाम् ॥ ११४ ॥

कभी तो बालक, कभी कामदेवके रसमें भीजाहुवा
 जवान, कभी दरिद्री, कभी पूर्णसम्पत्तिवान् और कभी
 बूढ़े नटके समान झुर्री पड़ेहुए शरीरसे यह मनुष्य नाना
 प्रकारके दृश्य दिखलाताहुवा अन्तमें यमपुरीरूप परदेमें
 प्रवेश करजाता है ॥ ११४ ॥

Sometimes playing like a dramatic actor the part
 of a child, and at others that of a passionate youth ;
 sometimes performing the part of a poor, and at others
 that of a man of enormous wealth and prosperity ; a
 human being at last disappears behind the curtain of
 death, vanishing altogether from the worldly stage,
 with worn out body all full of wrinkles through the
 baneful effects of age.

Quoted under *Bhartrihari* (भरतृहरि) in the *Subhāshitāvalī*
 (सुभाषितावली) at No. 3819, and the *Śārngadhara-pāddhoti* (शार्ङ्गधर-
 पद्धति । ४०९४). Cf.—(a) " In fine, old age may be considered as
 last scene in the great drama of life. " (Cicero.) (b) " The world itself
 Is an ingenious juggler—every moment Playing some novel trick ;
 exalting one, In pomp and splendour, crushing down another, As
 if in sport,—and death the end of all ! " (Firdausi's *Shāh Nāmah*.)
 (c) " All the world's a stage And all the men and women merely
 players : They have their exits and entrances : And one man in
 time plays many parts. " (Shakespeare's *As You Like It*. II.) (d)
 " Here is the babe in his leading strings, Here is the boy at play ;
 Here is the passionate youth with wings, Like a bird's on a stormy
 day, (Schiller's *The Puppet-Show of Life*.)

प्रशान्तशास्त्रार्थविचारचापलं, निवृत्तनानार-
सकाव्यकौतुकम् । निरस्तनिःशेषविकल्पवि-
प्लवं, प्रपन्नमन्विच्छति शूलिनं मनः ॥११५॥

नानाविध शास्त्रार्थके विचारकी चञ्चलताको छोड़,
अनेक सरस काव्य कथाओंसे निवृत्त होकर, और सब
प्रकारके कुतर्करूप प्रपंचका त्याग करके, अब यह मन
श्रीशिवजीकी शरण लेनेकी अभिलाषा कर रहा है ॥११५॥

The mind that has forsaken its former cleverness
in expounding the various *Shāstraic* texts, that has
lost all interest in perusing a variety of *Kavyas* (काव्य
or high class literature), and that has washed off
every perceptible trace of a series of doubtful septical
reasonings, is now anxiously seeking its last refuge
in the concentrated devotion of Śiva.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at
No. 3105.

भोगे रोगभयं कुले च्युतिभयं वित्ते नृपाला-
द्भयं, मौने दैन्यभयं बले रिपुभयं रूपे जराया
भयम् । शास्त्रे वादभयं गुणे खलभयं काये
कृतान्ताद्भयं, सर्वं वस्तु भयान्वितं भुवि नृणां
वैराग्यमेवाभयम् ॥ ११६ ॥

भोगविलासमें रोगादि उत्पन्न होनेका, सत्कुलमें वंश
परम्पराके टूटनेका, द्रव्यमें राजाका, मौनधारणमें की-
नताका, पराक्रममें शत्रुका, सुन्दरतामें जराका, शास्त्रमें
विवादका, गुणमें दुर्जनका, और कायामें मृत्युका भय
सर्वदा बना रहता है । इसलिए हम कहते हैं कि इस
पृथ्वीतलपर और सब पदार्थ तो भययुक्त हैं परन्तु एक
वैराग्यही ऐसा है कि जो सब प्रकारके भयसे सर्वथा
निर्भय है ॥ ११६ ॥

Enjoyment is subject to disease, respectable family to degradation, and wealth to the fear of being forcibly taken away by kings ; verbal silence is prone to be misconstrued into penury, and physical valour is always afraid of confronting a powerful foe ; beauty is subject to old age, learning to controversy, body to death, and good qualities to the faultfinding spirit of evil persons. Thus we see that everything else in this world is indeed subject to danger and fear, but *Vairāgya* (वैराग्य) or asceticism alone is entirely free from any sort of fear and apprehension.

This stanza is also found in the *Ashtaratna*. The following verse which differs very slightly from our text stands in the *Chaturvarga-saṅgraha* (चतुर्वर्गसंग्रह) of Kshemendra (क्षेमेन्द्रः) :—

“ भोगे रोगभयं मुखे क्षयमयं वित्तेऽग्निभूद्भयं,
दास्ये स्वामिभयं गुणे खलभयं वंशे कुयोषिद्भयम् ।
माने म्लानिभयं जये रिपुभयं काये कृतान्ताद्भयम्,
सर्वं नामभवे भवेद्भयमहो वैराग्यमेवाऽभयम् ॥ ”

VARIANTS.

As the subject of Variants has already been exhaustively dealt with by Mr. K. T. Telang (Vide Bombay Sanskrit Series No.XI) we shall only confine ourselves to such of the various readings as are not to be found there and advise our readers to refer to the aforesaid work for further information on the point. (a), (b), (c) and (d) are here used respectively to denote the first, second, third and fourth *charanas* of a stanza.

NITISATAKA.

.VI. (a) रोद्धुं for व्यालं, मत्तैभ for रोद्धुस; (b) भेत्तु for छेत्तुं
ति for ते; (d) सतां for खलान्, खलान् for सताम् Pdm Vś.

XI. (a) दहनश्छ for हुतभुवच्छ, सूर्यमभा for सूर्यातपो; (c)
प्रभावे for प्रवेगे; (d) सर्वेज्जी for सर्वस्यौ Sk.

XIV. (b) अमो for आन्तं; (d) भुवने for मवने Sk.

XVII. (b) परिलब्धीतान्नलक्ष्मी for लघुलक्ष्मी नैवतान्स Sb.
(c) मदमिलितमिलिन्द for अभिनवमदलेखा Sp.

XIX (a) श्वचन्द्रमभा for न चन्द्रोज्जला; (b) कुंघि for लङ्घ;
(c) एकावाणिर् for वाण्येकासम; (d) आक्षय for भूयण Sk.

XX. (a) सुलं for धिकं; (b) वती for करी, सुखवती for
सुखकरी; (d) दुरितहा for ननुघनं Sk.

XXII. (a) तथा for सदा Sb.

XXVIII. (a) च्ये for च्यः Sb.

XXIX. (a) न्वितो for कृशो Śp; (b) वीधृति for दीधिति Sb; (c) विशाल for विभिन्न, दलनव्यापार for कवलयसैक Kś., दर्पाध्यातकरीन्द्रकुम्भदलनप्रेङ्खलखायाक्षानिः for मत्तेभेन्द्रविभिन्नकुम्भकवल्यासै-
कवद्धस्पृहः Sb.

XXX. (a) ल्प for ल्पं H., शुष्क for स्वल्पं Sb., शेक for शेष Sb., कं for गोः H.; (b) मवे for तुत H., घः for घा Sb.

XXXII. The Hitôpadeśa transposes; the two halves of the stanza. In the Panchatantra the 2nd charana stands thus : जातस्तु गण्यते सो ऽन यः स्फुरत्यन्वयाधिकम्.

XXXIII. (b) द्वे वृत्तीचम for द्वयी वृत्तिर्म; (c) सर्वलोकस्य वा मूर्ध्नि for मूर्ध्नि वा सर्वलोकस्य; (d) विशिर्यतवनेऽयवा for शीर्यते वन एव वा H.

XXXVIII. H. transposes (a) and (b).

XXXIX. शीलशैलतटात्पतत्वमिजनो निर्द्वयता वहिना माश्रयं जगति श्रुतस्वविफल क्लेशस्य नामाप्यहम् for (a) and (b); (c) मे सर्वदा for नः सर्वदा; (d) नुस for लव, बभी for इमे Sb.

XL. (a) प्यवि for भित्त H. P., नाम for कर्म H. P.; (d) बाह्यः for त्वन्यः P.

XLII. (c) ली for ह्री Sb.

XLIII. (c) नाशः for भवति Sb.

XLIV. Besides some of the Variants as given by Mr. K. T. Telang, Abhinavagupta in his commentary of Dhwanyalôka transposes (b) and (c).

XLVII (c) मञ्जुरमित्र for मञ्जुरमित्य H., मूरि for नित्य, वित्तघ for नित्यघ P.

L (c) विग for किम, यदस्यापि for वरास्याकं Śp.

LII (c) पों for पै; (d) मवेर्लिक for किमसौ Sb.

LIV (d) द्रुणवतां for त्सुगुणिनां Sb.

LVII (d) दहत्येवहि for स्पृष्टोदहति Śp.

LIX (a) छा for द्वा Sb.

LXI (c) निःका for निष्का Ks. Sk.

LXII. (c) ला for ले; (d) देतेषु for येतेति Sb.

LXIV (a) मुच्छ for मच्छ; धि for धि; then comes (c) with र for अ, प्यन for निर, and नीयाः for साराः; then comes (b); (d) श्रुतेऽत्यन्तासक्तिःपुरुषमभिजातं कथयति for (d) Sb.

LXVI (a) चेतो for चित्त Sb.

LXVIII Sb. reads (c) for (a), (a) for (b) and (b) for (c).

LXX (b) पुष्पन्तः स्वीयमर्थं सततं कृतमहा for स्वार्थान्संपादयन्तो विततपृथुतरा Sb.

LXXVII (b) पक्षिणः for नां गणाः Saraswati.

LXXX (c) मितानि for श्रयेण; (d) शाहोट for कंकोल Sb. The Sp transposes the two halves of the stanza and reads शाहोट for कंकोल, अपि for न्यपि and नन्ति for नानि in our last charana.

LXXXII (b) मांसी for शाल्यो; (c) विवित्रा for च दिव्या Sb.

LXXXIII (a) पाण्डित्यस्य for ऐश्वर्यस्य, मधुर for सुजन Sb., रव for सु Sk.; (c) वतोष for वितुर्ध Sk., Sb., वाच्य for व्याज Sk.; (d) सर्वस्यास्य पुन स्तथैव जगतः for सर्वेषामपिसर्वकारणमिदं Sb., कालसुभगं for कारणमिदं, वरं for परं Sk.

LXXXIV (a) अथवा for यदि वा; (b) परापतु for समाविशतु; (d) चलय for विचल Sb.

LXXXV (c) तत्क्षण for सत्वर; (d) स्वस्थास्तिष्ठत for लोकाः पश्यत, चोद्यतम् for कारणम् Sb.

LXXXVIII. (c) जि for भि, ओऽसुरैः for अः परैः Sb.

XCI (a) रविनिशा for शशिदिवा P.; (c) निरीक्ष्य for विलोक्य P.

XCIV (b) मांस for मैक Sb.

XCV (a) एदन्त for एडोद Sh.; (b) क्षितः सदा for क्षितो महा Sp., रनिशं for पुटके, चरः कल्पितो for टनं कारितः; (d) भानुर्धा for सूर्योद्भा, यद्धनेन for नित्यमेव Sb.

XCVI (b) सहस्रगुणिता for ऽपिनैव नचय, नचवाग्विबुद्धिः for लक्ष्मिताऽपिसेवा; (c) कर्माणिपूर्वशुभसंचय for भाग्यानि पूर्वतपसाखलु Sb.

XCVIII. (a) घृन्म for घृश्च; (d) निन्गु for नैर्गु Sb.

C. The Sb. reads (c) for (b), and (b) for (c).

CVI. (a) महाशयस्य for हि वैर्यवृत्तेर् Sb.; (c) घः कृत for धेमुष्ण, तनूनपातो for कृतस्य बहेर् H. Sp.; (d) यान्ति for याति Sp. H. Sb.

SRINGARSATAKA.

II. (a) हा for मा; (b) क्षितैः for क्षणैः Sb.

III. (a) कु for कु Sp., तान्ताः for ताक्षाः Sp. Sb.; दै for यौ Sb.; (b) हावा for वाचो Sp. Sb., लजिता न्ता श्व for लजिताश्चैव N. Sb.; (c) सस्मित for चस्थित N.

IV. (a) गतैः for गतैः N.; (c) नवोदानामेभि for नवोदा-
नामेतै G. Ks., लसितैः for चलितैः N.; (d) झीलालीना for झीला-
ब्जाना K s., कीर्णा for पूर्णा N., द्वाः for दिशः Ks. G.

V. (a) विकासि for विडम्बि Ks. G.; (c) संचम for विचम G. Ks.; (d) वाचो for वाचो G. Ks.

VI. (a) न्मुग्ध for द्रोक्षे Sb. Dh., तरलमधुरो for सरलतरलो Sb. Dh.; (b) स्व for प्य N. Sb. Dh., स्य for प्य Ks.; (c) ता for ती Sb. Dh.; (d) व हि न for ह न हि Sb. Dh.

VII. (a) इ for इ Ks.; (c) खा for स्वा Ks., दे for दे G., दो for दौ Ks. G., स्पशे for स्पृश्ये N.; (d) स for सु Ks.

VIII. (a) एताथ for एताः स्त्र N. (b) हंसाः for हंस्यः Ks.; (d) विषस्त for वित्रस्त Ks., शाक्षिपातैः for शैः कटाक्षैः N.

IX. (b) लम्बि for कम्पि Sb.; (d) वशी for वशं G. Sb. Ks.

X. (a) वाचो for बोधा Sb.; (d) स्त्वबलाः for अबलाः G. Ks.

XI. (b) भगो for भुनो Sb.

XII. (b) वक्र for वक्र G. Ks., गणाः for गर्णः Ks.; (c) द्य for द्ये Ks. G., मित्रे for चेतं G. Ks.

XIII. (a) धनुष्मत्तो for धानुष्मत्ता Ks.; (b) मपूर्वापिचदश्यते for (b) Ks., मपूर्वा त्वयि दश्यते for (b) G., तव दश्यते for दश्यते त्वयि Sp. Sb.; (c) यथा for यदा G. Ks., यथा for यदा Sp. Sb., हरसि for विध्यसि G., बद्धसि for विध्यसि Ks.

XIV. (b) मणो for रयी; (c) विरामे for विनामे; (d) रत for त Sh. Am.

XV. (a) यदुत्तः for उदुत्तः Ks. G.; (b) रागान्वेषु तदोष्ठ for रागाधिष्ठितमोष्ठ Ks. G.; (c) पंक्तिरेव for पंक्तिकेव Ks. G., मालि for पंक्ति Sb.; (d) मे for सा Sb.

XVII. (a) तस्याः for यस्याः Ks. G.

XVIII. (b) मुदाहर for मिदेवद Kp. Ud., न्ति for न्नु Ud.; (c) किल for किमु G. Kp. Ud.; (d) विलासिनीनाम् for नितम्बिनीनाम् Ks. G. Kp. Ud., विलोचना for नितम्बिनी Sb.

XIX. (b) पुतललित for पुवलुलित G.; (c) संभोगिनीनाम् for संसर्गिनीनाम् G.; (d) मा for ता N.

XXII. (a) वन for वने Ks. G. Sp.; (c) तन् for रतनो Sp.

XXIII. (b) दृष्टा for दृष्टा Ks., लोलः for लोल N.

XXIV. (b) कुंकुमान्वितम् for कुंकुमाविलम् G.; (c) दालसा for नोदरा Sb.

XXV. (a) नागत for मानित Sb.; (b) श्लेषोत्तमनु for श्लेषोत्ततनु G., श्लेषोत्तमनु for श्लेषोत्ततनु Sb.; (c) मेमार्द्र for मेमार्द्र G., प्रगल्भा for प्रगल्भ G.; (d) सङ्गा for शङ्गा Sb., विष for विक Sb., दि for वि G.

XXVI. (a) परि for रसि Sb.; (c) समर for जनित Sb., स्वार्द for स्वित्र G., ली for ला G.

XXVII. (b) यः for यत् G.

XXVIII. (b) यो for या, and रः for राः Kp. Ud.; (c) तदपि for यदपि G., इदमपि for यदपि च Sp.

XXXI. (a) नि for आ Sb.; (b) पापवारिणि for पापहारिणि G. Sb.; (c) मध्ये for ह्ये G., इन्द्रे for ह्ये Sb., मृगाक्ष्या for सक्ष्या Sb.

XXXII. (c) भवति for बहति G. N.

XXXIII. (b) विरतो for विरुता Ks. G.

XXXV. (b) कातुली for कामिनी Ks. G.; (d) सुखयन्ति नेत्रहृदये for सुखयन्त्यवेहि हृदये Ks. G.

XXXVI. (a) कला for कथा Ks. G.; (c) परिमलाः for परिमल Ks. G.

XXXVIII. (a) अच्छाच्छ for अच्छार्द्र Ks. G.

XXXIX. (b) सिन्धु for सीधु Ks.; (d) निदाघेतूर्णितत् for निदाघार्ताह्वितत् Ks. G.

XLI. (a) वेज्ञा for वैषा Ks., वैषा for वैषा G.; (b) विफस-जाती पुण्य for विफसितजातिः पुण्य Ks., जाती for जातिः G.; (d) तनुते for कुस्ते N.

XLII. (c) एष for राव Ks.

XLIII. (c) वसुधा for क्षितिरपि Ks. G.; (d) हुष्टि for हृष्टि Ks. G., पातयतु for वापयतु Ks. Sp. Sb., बाहु संवस्तः for वापयतु G.

XLV. (b) प्राप्ते for प्राये Ks. G.

XLVI. (a) आसारेषु for आसारेण Ks., यदा for वहिः Ks.; (c) जाळेः for जाताः Sb., शीकरशीतला for शीतलशीकरा Sb., मरुतो वा for मरुतश्च Ks., G., मरुतोर for मरुतश्च Sb.

XLVII. (a) सुप्ता for नीत्वा Sp., सुप्तो for नीत्वा Sb., सप्त for स्वित्र Sp. Sb.; (b) विरतो for निरतो, विबुद्धः for विविक्ते Sp. Sb.; (c) वर्जितं for वर्णितं Ks. G., गर्गरी for कर्करी Sp.; (d) धरांशं for च्छधारं Ks., न पिवति for पिवति न Sb.

XLVIII. (a) घृताः for भृतः Ks.; (c) पीनोरुःस्थल for पीनोरुस्तन Ks. G., रं for रे G.

XLIX. (a) शी for सी Ks.; (b) यक्षस्युक्तं for यक्षःसूक्तं Ks.; (d) भृतः for कृतः Sb. Sp.

L. (a) कु for क Sp. Sb., दृशो for दृशी Ks., G.; (b) ब्राह्मिण्य कम्पञ्जनैः for ब्रह्मेणु कम्प गतैः Ks. G., ब्रावेम for ब्रह्मेणु Sp. Sb., ते for तैः Sp. Sb.; (c) शी for सी Ks., स्वैर्द for कृतोद, दं for दान् Sp. Sb.

LI. (a) सत्त्वामो for संत्वेते Ks.

LII. (a) यो सन्तु for यामास Ks., मत्र for मास Auchitya.; (b) विदग्धा for विविधा Ks. G.; (c) द्रुमो for द्रुमो G., ऋमो for द्रुमो Ks., धद्रु for तद्रु Auchitya. मपरं for मधिकं Auchitya.

LIII. (b) मिह for मपि Ks. G.; (c) छेला for छीला Sb.

LIV. (b) सख्य for येष्व Sb., पुत्र for प्वति Ks. G.; (d) दुःखिक for दुःखस्य Ks. G., च for हि Ks. G. Sb.

LV. (a) नामपि for नां हृदि Ks. G.

LVI. (a) वचसि for भवति, भवति for वचसि Ks. G.; (b) श्रुति for श्रुत Ks. G.

LVII. (a) स्वर्गस्यापि फलं तथाप्सरसः for स्वर्गेऽपि चाप्सरसः Ks., स्वर्गस्तस्यापि फलं तथाप्सरसः for स्वर्गः स्वर्गेऽपि चाप्सरसः G.

LIX. (a) च नर for पुरुष Ks., सनर for पुरुष G.; (c) जुषो for गता Sp. Sb.; (d) हृदि न for न हृदि Sp. Sb.

LX. (b) पदं जनाः for यदंगनः Ks.

LXI. (b) कुलीनत्वं for विवेकित्वं, विवेकित्ता for कुलीनता Ks. G.; (d) स्वतः for हंत Ks.

LXII. (d) कुटिल for कुटिला G.

LXIII. (a) विकलः for रहितः, रहितः for विकलो Sb., गलि for रहि T., Sp. Auchitya. Nami. read (c) for (b) and vice versa; (b) जैः for जौ, ति for य, जैः for जः Nami, परिश्रुते

for कुलशतै Auchitya, चित्तः for शतैः, स्वाप बहुलः for रावृततनुः Nami., ति for य T.; (c) वृद्धः for जीर्णः Šp. Nami., रुद्रः for जीर्णः Auchitya, दिं for पिं Nami. Auchitya, करः for गलः Šp., जीर्णोऽपि करक for जीर्णः पिठरक G., रज for रक T.; (d) भ्ये for न्ये Sb., तमपिमदयत्ये for हतमपि निहन्त्ये Sb. Auchitya.

LXIV. (a) कुसुमायुधस्य for झषकेतनस्य Šp., जननीं for परमां Ks. G., महतीं for परमां P. Ks.; (b) कला for फला Ks. (c) मुण्डीकृतालुङ्घिताः for नन्दीकृतमुण्डिताः Ks.; (d) इक्षपटी for त्वंशशिखी Šp. P., नः for लाः Ks.

LXVI. (a) कलङ्क for वलम्ब Sb.; (b) व्यस्त for ध्वस्त Ks; G. Sb., वैर्षाः for धैर्य Ks., वि for नि Ks. G. Sb.

LXVII. (a) Šp. reads the first half of (b) for that of (a). रुग्ण for गाढ Sb.; (b) ति for तः Sb.; (c) पर for शिर्षा Sb., मानं for म्लानं Ks. G., मान्यो for म्लानं Sb.; (d) यद्यत्रस्त for यद्विचस्त Ks. G., शु for हि Sb.

LXVIII. (a) रत्न for रोदधि Ks. G., दुष्पार for निस्तार Šp.

LXIX (b) वायोच्चैः for वार्योऽर्थैः Ks., सानुरागः for सानुरागे N.; (c) ताव for याव G., कुमुदे for नयने Ks., नान for नीना G.; (d) वावच्चा for माक्रम्या G.

LXX (d) नर्थ निजकुलदहनं for नर्थव्रजकुसुमवनं Ks. G.

LXXI (a) बहुतर for प्रचुरतः Ks., विद्यमर for प्रचुरतः N., छमर for चुरतः Pdm. V's.; (b) वाङ्मयु for तामु Pdm. V's.; (c) पारण for पार्षण Ks. G.

LXXII (c) माद्यति for मुह्यति Ks. G., ऽति for ऽभि Ks. G., जानन्नपि for विद्वानपि Ks. G.; (d) मसि for शुचि N., शुचिकां for शुक्तिकां N. Ks.

LXXIII (a) श्रुता for स्मृता Ks.; (b) वद्धिनी for कारिणी Ks. G.

LXXIV (b) गोचरः for गोचरा N., रे for रा Sb.; (c) चक्षुस्पादादतीता for चक्षुः पयादपेता Sb., दपगता for दपेतातु Ks. G.

LXXVI (c) दुर्याहं यन्महद्भिर्नरवरूपैः for स्वर्गद्वारस्य विप्रोनर-
कपुरमुखं P.; (d) लोके for लष्टं P., धर्मनाशायलष्टं for प्राणिनामेकपक्षः
P., नां मोहपाशः for नामेकपाशः Ks. G.

LXXVII (a) न सत्येन for सत्यत्वेन Ks.; (b) इदं for
इदं G., गतं for गते G.; (c) किन्त्येकं for किन्त्येवं G., मन for
मना G.

LXXVIII (a) स्वभाषा for विलासा N.; (b) स्ता for
स्त Ks.; (d) मुदा for मुधा Ks. G.

LXXIX (a) दुदारा for मुदारा Ks. G., वरं for धरं
Ks. G.; (b) तत्रा for यत्रा Ks. G.; (c) तावत् for तर्हि Ks.
G., मिदानीवविरसं for मिदानीमतिरसं Ks. G.

LXXX (b) मम् for माः Sp.; (c) हृदतं for हृदये P.
Sp. Sb.; (d) न स्त्रीणामेकतो रतिः for भियः कोनाम योपिताम् Sp.

LXXXI. (a) अमृतं वचनेषु for मनुतिष्ठति वाचि. Kuvalaya,
Śvindu.; (b) हालाहलं महद्दिपम् for हालाहलमेवकेवलम् P.

LXXXII. (c) दष्टाः for दष्टः Ks. G., शक्या for शक्य
Ks. G.

LXXXIII (c) येना for तेना Ks. G.; (d) पचती
for सपच Ks. G.

LXXXIV (d) स्ति for स्ते Sb.

LXXXV (b) महं for महो N. G. Ks., दद्यो for दद्यो
Ks.; (d) वैद्यो for मन्त्रो G., वैद्या for मन्त्रो Ks.

LXXXVI (b) युगे for तटे Sp. Stitaka., रति for
रस Stitaka.

LXXXVII (c) विदधद्भ्य for विदधद्भ्य Ks. G.

LXXXVIII (c) गच्छन्तीषु for यच्छन्तीषु G.

XCI (a) तरला for चपला Ks. G.; (b) पूर्ण for दर्प
Ks., रूप for दर्प G.

XCH. (a) ङारविन्द for दप्रियंगु Sp.; (c) द for र Sp. Sb.; (d) मियामा for मयामा Sp. Sb.

XCIV. (a) सद्रस for सद्रस Ks.; (b) चिरमनुस्यूते for स्थिरमिवस्कीते T.

XCV. (a) सि for जि Sb., समुत्पन्नः for सुसंबद्धः Sb.; (b) विष्क for विह Sb.; (c) निसर्ग for मुजङ्ग Sb., दस्तस्या for छः स्तब्धो Sb.

XCVI. (c) ह्य for व Sp. Sb.

XCVII. (b) नीरामेषु जनो for नीरामेष्वपि यो T., (c) व्याविद्धमग्नौ for ज्वालावलीढो T.; (d) तान्न for तोहि T.

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II. (b) वि for म Sb.; (d) पु for सु N.

III. (b) व for श Sb.

IV. (d) संघातश्च for घातः काण N.

V. (a) देशो भ्रान्त for भ्रान्तं देश Sb., मे for मं Sb., छ for छ Sb.; (b) मुक्तपञ्चापरिखेदितेन मनसा नीतं दृष्टायौवनम् for (b) Sb.; (c) त्यक्तामानकुलानुरूपमुचितं सेवाकृतानिष्फला for (c) Sb.; (d) लुप्ते ब्रूहि किमन्य दिष्टसि परं तत्रापि सत्वावयम् for (d) Sb.

VI. (c) मप्रणिहित for मः प्रहसित Sb.

VII. (d) यो for मा Ks.

VIII. (a) जीशुका for जीम्बरा Sb.; (b) द्विर्विधुरैः क्षुधार्तिविधुरं पश्यन्न for द्विः क्षुधितैर् निरन्ध्रविधुरा दृश्येत Sb., नीम् for नी Sb.

IX. (c) दृष्टो for दृष्टु Sb.

X. (a) यावत् for हिंसा Ss.

XII. Anchitya reads तपो न तत्तं वयमेव तप्ता भोगा न मुक्ता वयमेवमुक्ताः । जरा न जीर्णा वयमेव जीर्णा स्थूणा न याता वयमेव याताः ॥

XIII. (d) परानति परं for यदेवमुनिमि Nami.; रुक्षितम् for वक्षितम् Sb.

- XIV. (b) जि for द्वि Sb.
 XX. (b) न for स Sp.
 XXII. (a) र for र्ध Sb.
 XXIII. (c) स्त्र्या for प्या Sb.
 XXIX. (a) च्छं for त्थं Sb.; (b) तं for थं Sb.
 XXXII. (c) चि for दि Sb.
 XXXVI. (a) गतः for महात् Sb.; (b) विदग्ध for
 परिाज Sb. Sp.
 XXXVII. (c) पतना for पतनाद् Sp.;
 XXXVIII. (a) कः for के Ks.; (c) नेयो for येनौ
 Ks., तो for दो Ks.
 XL. (a) and (b) कुसुमशयने वा दृषदिवा for बलवर्त
 रिषो वा सुहृदि वा, and vice versa Sb. Kp. Ud.; (c) नित
 for न्तु Sb. T. Kp. Ud. Auchitya; (d) क for स Sb.,
 कथित् for सदा Kp. Ud. Ks. Auchitya, ल for ज Sb.
 Auchitya, जिन जिन जिनेति for शिव शिव शिवेति Ks.
 XLIV. (a) तावत् for तादृक् Sp.
 XLIX. (b) वेः for वः Sb.; (c) हि for ह् Sp., च
 for तु Rasa.
 LIV. (d) स्वदेशे for सधन्यो Sp.
 LX. (a) मधुरं for कवयः Sb., योगीतिनादाः for तो
 दाक्षिणात्याः; Sb. (c); असुत्येवैत् for यवसुत्येव Sb.
 LXI. (c) वध् for धन Sb.
 LXVI. (c) नल for कुट Sb.
 LXX. (c) संसारोन्मू for कर्मनिर्मू Sb.
 LXXI. (a) गुण for बुधा Sb.; (c) तापि for मानि
 Sb., प्रीणि for मानि Kp. Ud.
 LXXIV. (b) बाञ्छसि सदा यदि चैतनास्ति for चिंतय
 किमेभि रसादिकल्पैः Sb.
 LXXV. (c) न्त्वा for न्त्या Sb., देश मपरं हि सदा for
 जातु विमलं कथं मा Sb.; (d) नम्रह संस्पृश for तद्ब्रह्मनस्पर Sb.
 LXXXI. (c) तैर्ना for तेना Sb.

LXXXVII. (a) नप्राप्ता for नाम्यस्ता Sb.; (b) यूय कुम्भ for कुम्भ षीठ Sb.; (d) तथा for महो Sb.

LXXXIX. (a) नृत्तं गीतं for द्विणावादः Sb., धं for दः T.; Sb. and T. read (c) for (b) with हः for हो; (b) द्रम्यानारी for त्रारीरम्या Sb., द्रामारम्याः for त्रारीरम्या T., पु for पुः Sb., गलत्कुष्ठवपुषो for जराजर्जरवपुः T.; (d) न for न Sb.

XCI. (b) ऋज्ज for न्ना Sb., मांसाज्यकलितान् for शाका-
दिवलितान् Sp., मांसाक for द्वाकादि Sb.; (c) घननिविड for सुदृढ-
तर Sb.; (d) रे for रो Sb.

XCVII. (d) करिष्यति for विधास्यति Sp.

CII. (b) श्याः for स्थिताः T. G. N.

CX. (d) जन्तवो for प्राणिनः Sb. T.

CXIII. (a) दन्ताश्च नाशं गता for भ्रष्टाचदन्तावहिरः; (b) रूपमेव हसते for वर्धते वाधिरता; (c) नैवकरोति for नाद्रियते च, नः for नो, पत्नी for भार्या Sp. P.; (d) जरयाभिभूत पुरुषं for पुरुषस्य जीर्णवयसः Sp, यः for सः पुत्रैरवज्ञायते for पुत्रोऽप्यभिज्ञायते P.

CXIV. (d) क्लृ for न्ते Sb. Sp.

CXV. (a) झु for म Sb.; (d) शंकर for झूलिनं T., चक्रिणं for झूलिनं Sb.

ABBREVIATIONS.

Besides availing myself of the use of a number of abbreviations of ordinary occurrence and everyday use (like those of Ed. for edition, p. for page, Bom. for Bombay, Cal. for Calcutta, No. for number &c. &c.) for brevity's sake I have also ventured to adopt some conventional short forms in the preparation of the present volume. The following key will, it is hoped, be found to give all necessary information and explanation of them.

Abbreviations.	Full names.
Śp.	Śārngadharapaddhati.
Sb.	Subhāshitāvali.
Sk.	Sūktāvali.
Kś.	Kāvyaṇuśasana.
Kl.	Kāvyalaukāra.
Kp.	Kāvyapradīpa.
Ks.	Kāvyasaugraha.
N.	Nirnayasāgara Press Edition.
G.	Gyānasāgara Press Edition.
T.	Telang's Edition.
H.	Hitopadeśa.
P.	Panchatantra.
Pdm-Vś.	Padmānanda's Vairāgyasataka.
Saraswatī.	Saraswatī Kanthābharana.
Śś.	Śāntisataka.
Nami.	Nami Śādhū's Commentary on Kāvyalaukāra.
Ud.	Udāharanachandrikā.
Rasa.	Rasaratnahāra.
Dh.	Dhanyālōka.
Am.	Amarasataka.
Kuvalaya.	Kuvalayānanda.
Śvindu.	Śringāravindu.
Śtilaka.	Śringāratilaka.
G. T.	Great Thoughts.
B. S. S.	Bombay Sanskrit Series.
Auchitya.	Auchityavichārcharchā.

NOTES.

A. As to the first place being given to the नीतिशास्त्रम् *Kṛiṣṇaśāstri Mahābala* says : "इह खलु राजर्षिप्रवरः श्रीमद्वैदिकभयलोकसाधकं नीतिशृङ्गारवैपाक्याव्यशतकत्रयात्मकं ग्रन्थं चिकीर्षुः सदाचरणस्य नीतिज्ञानपूर्वकत्वात्तज्ज्ञानाय प्रथमं नीतिशास्त्रकमारम्भमात्र इत्यादि." "

B. नीति is a very comprehensive term including everything between the sciences of moral and political philosophies. Briefly speaking it is generally used for wisdom and prudence.

C. The word *Nītiśāstrakam* (नीतिशास्त्रकम्) is translated by Prof. Tawney as *Hundred stanzas on Ethics and Politics*. At page 12 of his preface, he says: "Though the word 'Nīti' is usually translated policy, most of the stanzas arranged under this head are rather of an ethical and social character. They inculcate maxims of worldly prudence, and seem designed to teach knowledge of men and individuals, rather than as members of political communities."

1. (a). "As Prof. Max Muller has suggested that *Kaṣhapanaka* may be a name of *Bhartrihari*, it may, perhaps, be desirable to point out that in the अनेकार्थध्वनि संग्रही attributed to a महाकवि we have the phrase *स्वानुबोधकमानाय* which seems to bear the same meaning as the phrase we have now discussed (*viz.*, *स्वानुबोधकमानाय*). The stanza before us, however, is also given as the opening stanza of the *Yogavasiṣṭhasāra* in *Aufrecht's Catalogue*. " (K. T. Telang.)

Here I cannot help dissenting from the view held by the aforesaid learned scholars. First, be-

cause no Sanskrit writer has ever said anything about the identity of क्षणिक and भर्तृहरि; and, secondly, because the use of a single phrase स्वानुबोधैकमानाय by both the authors is merely a thing of pure accident which cannot logically lead us to infer that क्षणिक and भर्तृहरि were one and the same person. * Dr. Bhau Dâji who thinks भर्तृहरि as one of the नवरत्न or nine gems probably confounds him with क्षणिक. The nine gems are thus enumerated in the following śloka

“ अन्वन्तरि क्षणिकामरसिंहं शंखु वेतालमह घटखर्पर कालिदासाः ।
 म्यातो वराहमिहिरो वृषतेः संमार्या रत्नानि वै वरदधिर्नैव विक्रमस्य ॥”

(b). दिक्काल. Needless to say that Indian Science recognises ten दिशा's or directions (viz, North, North-east, East, Southeast, South, Southwest, West, Northwest, above or zenith, and below or nadir), and three काल's or times (viz. past, present, and future).

II. (a). It is a general belief among learned Sanskritists that this stanza furnishes the keynote to the composition of this work, and especially to that of the last Chapter dealing with asceticism; and hence to my mind its appropriate place would have been there. However, as far as it is known to me, no edition of Bhartrihari's Centuries has ever dared transfer it from Niti to Vairāgya. Consequently, no apology would, I think, be needed for its present position.

(b) There is a tradition that once upon a time Bhartrihari was presented with a wondrous fruit of divine virtues capable of bestowing immortality and

* The reader is here requested to refer to a number of phrases, from other works, similar to those of the śatakas, which are pointed out in the footnotes at their proper places in the course of this edition.

everlasting youth upon one who ate it. The king who held his wife even dearer to his own life thought it advisable to give this fruit to his beloved Queen. However the queen consort had no love for the magnanimous husband, and so, after receiving the aforesaid gift from the Rāja she gave it to her paramour who passed it on to the hands of a prostitute with whom he was in real love. The prostitute who had the highest regard and affection for Bhartrihari came to him, and respectfully placed the miraculous fruit before her sovereign lord. But no sooner were his eyes cast upon it than the wise king did at once recognise it to be the same fruit with which a few days ago he was himself presented by a pious Brahmana. A strong suspicion immediately rose into his mind and he made full and prompt enquiries about the matter. The whole thing being soon clear he became much agrieved and distressed at heart. His affection for mundane objects thereby suffered a great deal and his heart was thus convinced of the utter impossibility of finding sincere love in women upon the surface of this terrestrial globe. This ślōka has a covert reference to the aforesaid tradition.

III. ब्रह्मा is one of the Hindu Trinity. His special work is *सृष्टिर्चना* i. e. bringing forth the creation.

V. Strictly speaking, a hare has no horns. To find out hare's horns therefore denotes an utter impossibility. The acquirement of oil from particles of sand, and that of water in the midst of a mirage are likewise impossible.

“On इन्द्रविषाणं the following stanza may be quoted : एष ब्रह्मासुरो याति खड्गं कृतशेखरः । मृगदृष्ट्याम्भसिन्धुतः शशशृङ्ग

धनुर्धरः ॥ which brings together the expressions most in use to signify things which do not exist."

(K. T. Telang.)

VI. (a) Śirisha (शिरिष) A species of flower trees. The flower of Śirisha is generally regarded as the type of delicacy by Indian poets.

(b) क्षारामुधि Ocean of salt water. It is worth noting in connection with this that according to Indian mythology the earth is surrounded with seven oceans, viz—(1) क्षीरोदः, (2) इक्षुरसोदः, (3) सुरोदः, (4) घृतोदः, (5) दध्योदः, (6) क्षारोदः and (7) शुद्धोदः or oceans of milk, sugarcandy juice, wine, ghee, curdle, salt and drinkable water.

VII. एकान्तगुणं means productive of extraordinary good. एकान्ता अतिरूपिता गुणा यस्मिन् तत् । “अथातिशयोकरः तीव्रैकान्तनितान्तानि” इत्यमरः ।

VIII. The late lamented Pandit K. T. Telang says : “I am inclined to take यदाकिं as equal to यदा किं to mark distinctly the contrast with the third line.” Needless to add that agreeing with him I have here adopted the suggested reading though I have not found it in any of the copies consulted for this edition.

IX. The word निरुपमरसं which has here been rendered as ‘devoid of all juice and taste,’ literally means ‘of incomparable taste’. i. e. whose disgusting taste can stand no comparison whatever.

X. (a) The Ganges (गंगा). The rise of the Ganges is mythologically traced to the divine feet of Vishnu, whence after flowing through the heavens, she falls upon the head of Śiva ; and lastly, from the head of

Śiva, she descends into the world and flowing down from the heights of the Himālayas empties her waters into the Bay of Bengal. The Ganges is described as having become arrogant in the Rāmāyana (Bālakānda XLIII., 6, Bomb. Ed.) and this fact will amply account for her successive falls.

(b) " How Bhāgirath got the Ganges to Śiva's head, thence to the Himālaya, thence to earth and thence to the nether world ; and how her waters there sanctified the offspring of Sagara is well known. For the whole story see Rāmāyana *loci Cit.* According to that work (st 75), the Ganges गङ्गा नद्यः शिरस्ततो धरणि मागता ॥ सतपुत्र applies literally to the fall of to the river and to that of the man who is lost all sense of right and wrong ; it applies in the sense of a variety of ways. " (K. T. Tetang).

(c) " Bhagiratha, the son of Dilipa and great-grandson of Sagara, king of Ayodhyā, brought the sacred Ganges from heaven to earth by the aid of Śiva, who is fabled to have received the stream on his head : he then conducted this river to the ocean in order to purify the ashes of his ancestors, the 60,000 sons of Sagara, who were reduced to ashes by Vishnu in the form of Kapila, when they dug through the earth in order to recover the sacrificial horse which had been stolen from their father. " (Prof. Tawney.)

XII. The original text of the latter half of the stanza as herein given does not admit of the erroneous interpretation given to it by Mr. Durga Prasad of Lahore who translates it thus : " The su-

periority of his luck over the lower animals lies in his living without grazing grass. ”

XIII. धर्म—Mrs. Annie Besant in her translation of the Bhagwad Gītā Says: Dharma is a wide word, primarily meaning the essential nature of a thing ; hence the laws of its being, its duty; and it includes religious rites, appropriate to these laws. (Vide The Lord's Song by Annie Besant, p. 21).

XVI. (a) Kalpa (कल्प) generally means the end of the world or the universal destruction. It is a day of Brahma consisting of 1,000 Mahâyugas each of which comprises the aggregate of the four Yugas or ages amounting to 4,320,000 years. The length of a Kalpa is therefore 4,320,000,000 years of mortals. At the end of each Kalpa the existing world is totally annihilated and its place is taken by a new one.

(b) The Hindus believe that knowledge never forsakes its fortunate owner throughout his successive births. Perhaps the belief in the Transmigration of souls does not need any special mention in this place.

On the immortality of knowledge Mr. K. T. Telang has the following.

“ Comp. विद्याकुलजनवधुरिव जहाति नो जन्म जन्मा ऽ पि &c ॥ and Kumâra I. 30. ”

XVII. परमार्थ—*Artha* (अर्थ) is interest or individual interest and *Paramârtha* (परमार्थ) is the highest interest or the interest of the soul.

XVIII. (a) Hansa (हंस or swan)—This bird is generally believed as being gifted with the peculiar

power of separating milk from water when they are mixed together and placed before it.

(b) "The meaning of the stanza is that the swan may be unfortunate, and not have a good dwelling place, but its great inherent qualities will still remain." (K. T. Telang)

However, to my mind, the real meaning of the stanza is this: "A learned man may be deprived of all his property, but no one can ever wrest from him his literary fame and reputation."

XX. "On गुरुणागुरुः the commentator has the following शुद्धगुरुवः सर्वविद्यासम्पूर्णप्राज्ञं प्रष्टुं मायान्ति स प्राज्ञो गुरुणामपि गुरुः ॥ अथ च गृणाति हितं मुपदिशति इति गुरु रिति गुरुपदव्याख्यानमतौ हितं कर्त्री विद्येव. This is too farfetched and not free from difficulties. गुरुणागुरुः is simply greatest of the great."

(K. T. Telang).

To me गुरुणा गुरुः is as clear as anything. I take it in its ordinary sense of Guru of Gurus (teacher of teachers) or the best teacher. गुरु is feminine. See Pānini IV. J. 44.

Kṛiṣṇa Śāstri Mahābala also explains it as विद्येव गुरुणा मुपदेष्टृणां गृणाति हितं मुपदिशतीति गुरु रूपदेशः ।

Prof. Tawney has left out the clause altogether.

XXI. To understand the clause 'ज्ञातिश्चेदनेन किम्' more clearly let us see what the Sanskrita commentator says upon it: ज्ञातिः स्वजातिः सन्निवावस्ति चेदनेनानिनाकिम्-अधिकृतं तापादिकं सेव करिष्यति ॥

Mr. Durga Prasad translates it thus: he needs no fire to ruin him who has hosts of relations to support.

XXIV. (a) Here is a play upon the word रससिद्धाः which means (1) रसेषु पारदादिषु सिद्धाः सज्जा इत्यर्थः as well as

(2)सेवु शृङ्गारादिव सिद्धाः पूर्णाः कुशला इति। “रससिद्ध—perfect in the rasas or sentiments, masters of style, capable of ruling the passions and feelings of men.” (K. T. Telang.)

(b). Rasās (रसाः) The nine poetical styles (or Indian muses) as enumerated by the poets are : (1) the Śringāra or Erotic ; (2) the Hāsyā or Comic ; (3) the Karunā or Elegiac ; (4) the Vīra or Heroic ; (5) the Raudra or Tragic ; (6) the Bhayankara or Melancholic ; (7) Vaibhāsa or Satiric ; (8) the Śānta ; or Didactic ; and (9) the Adbhūta or Sensational.

XXVI. Mr. Durga Prasada is far from being right and correct in translating the last line of the stanza. See Durga Prasad's English Translation of Bhartrihari's Nitisataka. Para 23.

XXVIII. Asidhārā vow (असिधारव्रत) A vow to stand on the sharp edge of a sword ; or a vow to keep constant company with a young and handsome woman without ever dreaming of conjugal love.

XXX. The point of the stanza is not that the ‘pariah’ is not ashamed even to eat the fleshless bone of the cow (as Prof. Tawney seems to conclude) but the point is really this that the dog is not ashamed even to eat with great relish a piece of dry bone which has nothing at all to attract his attention.

“The poet's meaning certainly is that a special impurity attaches to eating the flesh of the cow. But Babu Rajendra Lal Mitra has shown that this notion is of very recent origin. It does not appear to have been prevalent in time of Bhavabhūti, who is generally placed in the eight century. So that this stanza seems to have been written at a far later date

than that assigned by Prof. Lassen to the majority of Bhartrihari's poems." (Prof. Tawney.)

It will not be quite clear to the reader why have I quoted at length the above note of Prof. Tawney. But I will not tax his patience to tell the plain truth in the smallest possible space. There is a word गोः in the text, and this little monosyllable has furnished the learned professor with a fine clue for the solution of the much debated question of Bhartrihari's period. However I would beg to warn the general public to take it for what it is worth. Because it needs not be pointed out that in the first place the word गोः is put in merely for the sake of metre. If we take out गोः and put in some other word of equal measure (no matter, it qualifies अस्ति or not) the meaning of the śloka will remain substantially the same without losing the least and slightest force.* Secondly, the assumption that the notion of attaching a special impurity to eating the flesh of the cow is of later origin than the time of Bhavabhūti, is quite unfounded. The sanctity of the cow is as old as the Vedas. The Rāmāyana and the Mahābhārata have numerous passages in praise of the sacred cow. "Kālidāsa in his Raghuvansā says that Dilīpa the renowned ancestor of Rāmechandra, preferred giving his own life to seeing नन्दिनी (the sacrificial cow of वसिष्ठ) devoured by a lion. †

* Mr. K. T. Telang has found कम् to exist for गोः in no less than seven different copies of the *śatakas* which he has consulted for his edition of *महर्षिः* (Vide p. 9, B. S. Series No. XI). The copies of the *Hitopadeśa*, *Panchatantra*, and the *Suklāshītāvalī* where the verse is quoted have also got कम् instead of गोः.

† "सर्वं मदीयेन शरीरवृत्तिं देहेन निर्वर्तयितुं प्रसीद ।

दिनायसान्निभुक्नालवसा विवृण्वतां वेनुविं मर्ह्यः ॥"

(*रघुवंशम्* २। ४५).

See also Mr. K. T. Telang's note at p. xii Bombay Sanskrit Series No. xi.

XXXII. The radical meaning of the word संसार is also equivalent to what is always in motion संसरतीति संसारः ।

"परिवर्तिनि=revolving, rotating. The allusion is to the ever-recurring birth and death in this world. पुनरपि जननं पुनरपि मरणं पुनरपि जननी जठरे क्षयम् are familiar verses to the same effect. (They are ascribed to Śaṅkarāchārya. See Kāvya Sangraha 35. ' (K. T. Telang.)

XXXIV. (a) Rāhu (राहु)—Name of a demon, son of Vipracitti and Simhikā.

(b) For the story of Rāhu's vengeance on the sun and the moon, refer to the following note of Mr. F. S. Growse, from his Translation of the Rāmāyana of Tulsidāsa vol. III:—The demon Rāhu having disguised himself as one of the gods, succeeded in securing a draught of the nectar which the gods had churned out of the ocean. The sun and the moon, who had detected the impostor, gave information to Vishnu, who thereupon cut off the monster's head and two of his forearms. As he could not rob him of the immortality that the nectar had conferred, the severed head and tail were metamorphosed into heavenly bodies, under the names of Rāhu and Ketu, or the ascending and descending node; of which the former still wreaks vengeance on the sun and the moon by now and then swallowing them.

XXXV. (a) Śeṣha (शेष)—Name of the celebrated serpent King Bāsuki. He is represented as support-

ing the entire world on his thousand heads or hoods Cf. "ब्रह्माण्डकुम्भकारं भुजगाकारं जनार्दनं नमि । स्फुरेत्कफजचक्रं धरा शपथक्षये वहति " (गोवधनस्यार्यासप्तशती १७).

(b) *Kamathapati* (कमठपति). The lord of tortoises. Vishnu is represented as to have assumed the form of a tortoise in order to support the serpent King *Bāsuki* together with the entire world upon his stalwart back. Cf. "यो घटेश्वरनागं तदनुवसुमतीं स्वर्गपातालयुक्तां युक्तां सर्वैः समुद्रैर्हिमगिरिकनक प्रथमुद्धेतुर्गन्धैः । एतद्ब्रह्माण्डं मस्यामृत धरतश्च भाति यं सुरारोः पावाहः कूर्मदेहः प्रकटितमहिमा माधवः कामरूपी ॥ "

XXXVI. It is told that the mountains were formerly furnished with wings by which they were enabled to fly from one place to another. Every thing whether animate or inanimate being therefore afraid of being crushed to pieces by their fall, Indra was led to make a vow to deprive them all of this valued privilege. When he began to cut off their wings by his *Bajra* many had to save their lives by flying into the ocean. *Maināka*, the son of the *Himālayas* was one of those who retained their wings by drowning themselves into the ocean who kindly gave them the desired refuge. This story is told in the *Sundarakāṇḍ* of the *Rāmāyana*.

XXXVII. (a) *इनकान्त-Sun-gem*. "A kind of crystal cool to the touch, and supposed to possess fabulous properties, because like a glass lens it gave out heat when exposed to the rays of the sun."
(Monier Williams.)

(b) Mark the word *pāda* (पद) in the text which means both foot and ray.

XXXVIII. (a) "The idea of the last line finds frequent expression in Sanskrit Literature ; तेजसा सह जातानां वयः कुत्रोपयुज्यते or Kālidāsa's तेजसां हि न वयः समीक्षते, or Bhavabhūti's गुणाः पूजास्थानं गुणिषु न च लिंगं न च वयः are other wellknown instances." (K. T. Telang.)

(b) *Tcja*-(तेजः) The word is susceptible of a wide range of interpretations. It is thus defined by Bharata the father of Sanskrit Drama :

अधिक्षेपापमानादेः मयुक्तस्य परेण यत् । प्राणत्यये ऽप्यसहनं तत्तेजः समुदाहृतम् ॥ See Nāṭyaśāstram XXII. 39.

XL. Mr. Charles Wilkins' interpretation of the verse runs as follows :—

"Those faculties are not injured." This is a mere saying. "That judgment is unimpaired." That also is but an expression ; for the moment a man is deprived of the comfort of riches, he is quite another. Is not this curious ? See Fables and Proverbs from the Sanskrit. Morley's Universal Library No. 80. p. 70.

XLVI. *Kalpalatā* (कल्पलता) a creeper of Indra's paradise. This heavenly plant is supposed to be able to grant all desires and hence it is also called as the wish-yielding tree.

XLIX. *Meru* (मेरु) see Note to stanza LXXX. (a) (Niti).

L. *Chātaka* (चातक) a Species of partridge. Name of a bird which is supposed to live only on rain drops.

"The Chātaka is fabled never to drink except it be such drops as fall in the month of October, when the sun is in the same longitude as orcuturus

(Swāti), a time of the year when a shower is a very rare occurrence. The same precious drops if they fall into the sea are transmuted into pearls. " (Mr. Growse)

Allusion is made to the latter tradition in stanza LXVII. (Niti)

LIII. It is a general belief among the people of India that there exists a certain species of snakes which bear or carry invaluable gems upon their hoods.

LVIII. It must be understood that the stanza refers to the service of evil masters.

LXIV. See note to stanza XXVIII (Niti)

LXVII. See Note to stanza L (Niti).

LVIV. " The idea of the stanza is that all should make their choice of the alternatives stated. The two cannot be joined. Cf. also the quotation at Saraswatikānthābharana, p. 69. (Baroo's Ed.) "

(Telang)

LXXIV (a) *Fadma* (फदम) a species of lotus that expands in the day and closes at night.

(b) *Kairava* (कैरव) is the lily that blossoms in the night and fades at sunrise.

LXXVI. " This stanza gives a moral aspect to the physical phenomenon of boiling milk being prevented from overflowing by water being thrown upon it. " (K. T. Telang)

LXXVII. *Keshava* (केशव)—One who sleeps in water. It is a name of *Vishnu* (विष्णु).

(b) For the lying of refugee mountains into the womb of the ocean see our Note to stanza XXXVI. *supra*.

(c) *Badavānala* (बडवानल) —The submarine fire is represented in mythology as a being with a body of flame and the head of a mare which sprang from the thighs of the patriarch *Urva* and fell into the ocean. *Badvānala* is a compound word meaning mare-fire.

(d) *Samvarataka* (संवर्तक) —a species of rains powerful enough to bring about the universal destruction by incessant downpour of heavy showers.

(e) “According to Hindu notions the fires that are to roll every thing together and destroy the world at the time of universal destruction, are concealed beneath the sea.” See Prof. Tawney’s *Three centuries of Bhartrihari* p. 31 Cal. Ed.

LXXIX. *Tribhuvana* (त्रिभुवन) The three spheres of the universe, comprising the earth, heaven, and hell.

LXXX. (a) *Hemagiri* (हेमगिरि) or *Sumeru* (सुमेरु) The sacred mountain Meru. This celebrated golden mountain is supposed to be situated in the centre of the world, and around which the sun is said to make his daily revolutions.

(b) *Rajatagiri* (रजतगिरि) or *Kailāsa* (कैलास) —is the name of a mountain, which forms the northwestern peak of the *Himālayas* and the residence of *Shiva* and *Kuvera*. This peak of the abode of Ice is supposed to be made of silver. The name silver-peak might possibly have been given to it on account of its silver-like appearance owing to the fact of its remaining covered over with ice all the year round.

(c) *Malaya* (मलय)—“Name of a mountain range in Southern India, abounding in sandal trees. Poets usually represent the breeze from the malaya mountain as wafting the odour of sandal trees and other plants growing thereon, which peculiarly affects persons who are smit with love.” (Prof. V. S. Apte). Dr. Kielhorn says that Malaya is the name of a mountainous range on the Western coast of the Indian peninsula on which the best sandal wood trees grow.

(d) *Kunkôla* (कङ्कोल) a kind of plant “कोलकम् । कङ्कोलकं कोलकम्” इत्यमरः । The commentator says कोलकं-कङ्कोलकं-कोलकं त्रीणि कङ्कोल “गवला” इति ख्यातस्य ।

(e) *Nimba* (निम्ब) is a kind of large tree very common in India. Its name in ordinary Hindustâni is Neema. Its bark, twigs, and leaves are all very bitter of taste.

(f) *Kutaja* (कुटज)—It is a kind of forest plant of soury taste. Its Latin name as given by the Bhâṣakâra of the *Abhinavanighantu* is *pongamia glabrâ*. See page 102 of अभिनवनिघंटु by Pandit Dattarâma Chhaube.

LXXXI (a) The churning of the ocean is one of the common place of Hindu poetry. With mount Mandara as a churning stick, the great serpent Bâsuki as a rope, and Narain himself in tortoise form as the pivot on which to work, the gods and demons combined to churn the Milky ocean.” (Mr. Growse).

(b) The fourteen jewels churned out of the ocean are thus enumerated in the popular stanza of the *Mangalâshataka* which is attributed to Kâlidâs लक्ष्मीः

कोस्तुभ पारिजातक सुरा घन्वन्तरि धन्वमा । गावः कामदुधाः सुरेश्वरगजो
रम्भादि देवाङ्गनाः । अश्वः सप्तमुखो विषं हरिषतुः शंखोऽमृतं चाम्बुधे, रत्नानीह
चतुर्दश प्रतिदिनं कुर्युः सदा मद्गलम् ॥ i. e. they are (1) the
goddess of wealth or beauty. (2) a gem worn by
Vishnu, (3) the tree of paradise, (4) wine, (5) the
physician of the gods, (6) the moon, (7) the cow
of plenty, (8) Indra's elephant, (9) the heavenly
nymphs, (10) the seven mouthed horse, (11) poison,
(12) the bow of Vishnu, (13) the sacred couch and
(14) nectar.

LXXXIV Yuga (युग) An age of the world.
The yugas are four in number viz. the Satyayuga
(the golden age), the Tretâyuga (the silver age),
the Dwâparayuga (the brazen age) and the Kali-
yuga the iron age). The duration of each is said
to be respectively 1,728,000 ; 1,296,000 ; 864,000 ;
and 420,000 years of men. It is also supposed that
the regularly descending length of the Yugas repre-
sents a corresponding physical and moral deteriora-
tion in the people who live during each age.

LXXXV. *Daiva* (दैव) " पूर्व जन्म कृतं कर्म त दैव मिति
कथ्यते "

LXXXVIII. (a) *Vrihaspati* (बृहस्पति) He is
the regent of the planet Jupiter, and preceptor of
the gods. " (Porf. Tawney's *Bhartrihari*, p. 35).

(b) *Airāvata* (ऐरावत) is the name of Indra's
elephant. It is one of the fourteen jewels. See note
to stanza LXXXI. (b). (Niti)

LXXXIX. *Karma* (कर्म) Here mans fate or
the certain consequence of the acts done in a former
life.

XC. "The fact of the tree being the ताल (Palm) adds to the force of the lines as it gives little or no shade." (K. T. Telang).

XIII. (a) I think there is no necessity of pointing out that the Karira bush has no leaves all the year round that the owl is doomed not to see in day light and that the Châtaka is believed to drink no water except the drops of October showers.

(b) Karira (करिर) a thorny plant in the woods eaten by camels and goats. It remains leafless at all seasons of the year.

(c). Châtaka (चातक) See note to stanza L. (Niti)

XCv. (a) It needs not be told that Brahmâ is believed by the Hindus to be the Creator of the universe, Vishnu to have assumed the ten incarnations and Mahâdeva to be an ascetic. The ten incarnations of Viṣṇu are those of Fish, Tortoise, Boar, Man-lion, Vâman (Dwarf), Paraśurâma, Râmachandra, Krishna, Buddha and Kalki.

(b) The author in common with a large majority of Indian poets evidently believes that it is the Sun who revolves round the Earth; but, on the contrary, scientific men both before and after him have proved it beyond doubt that the Earth revolves round the Sun and not vice versa.

(c) "ब्रह्मण्डमण्डोदरे" is a common expression. Comp. Viracharita, p. 17, or Sahityadarpana, p. 97. The allusion is to the story of Brahmâ coming out of the primordial egg, the two halves of which then became Heaven and Earth. See Maun, I st. 11, 12, 13 and

and Matsya Purāna, II., 28, et seq. Prof. Tawney (Indian Antiquary, Vol IV., p., 264) refers to Aristophanes for the same idea. (See his Bhartrihari, p. 38) " (K. T. Telang).

ब्रह्माण्ड means the egg of Brahman i. e. the whole universe.

XCIX. आविष्टः is rendered by Dr. Peterson as " to the bitter end ".

C. (a) Arka (अर्क) plants generally abound in wild growth on the Indian soil.

(b) Kōdrava (कोद्रव) is the *paspalum frilmentaceum* or *Scrobiculatum* which bears a small grain of inferior quality, eaten only by the poor.

(c) "कर्मभूमिः This world is often so called. The idea is somewhat similar to that of Bishop Butler, who calls this a world for man's probation. See Rāmāyan (Bomb. Ed.) Ayōdhyākānda, CIX, 28 (p. 205), कर्मभूमिं विना प्राप्य कर्तव्यं कर्म यच्छुभम्. See also Muir, V., 325 (Ed. 1870), कर्मभूमिं रियं ब्रह्म नफलभूमिं रसौ मत्ता which fixes the meaning precisely..... The idea expressed in the several analogies in the first three lines is that of good things misapplied. Thus तिलवल्ली is a very worthless stuff to be cooked in a pot of the Vaidurya precious stone with sandal wood fuel ; a golden ploughshare similarly is misapplied if used in digging up the ground for the अर्क root which is of little value, and so is a collection of कर्पूर trees if it is cut down to make a hedge around a field where कोद्रव is grown, this being a very coarse and poor sort of grain. This is exactly the idea of the

fourth line also. The opportunities given by birth in this world are lost when तपस is not practised. The अर्क is mentioned in the familiar proverb अर्के चे न्मधुविन्देते किमर्थं पर्वतं ब्रजेत्. ” (K. T. Telang).

CI. (a) *Meru* (मेरु)—See Note to stanza LXXX (a) (Nīti).

(b) “ A man may do the most difficult and dangerous things in order to do what is fated not to happen or to avoid what is fated to happen. But he will fail.” (K. T. Telang).

CIX. *Meru* (मेरु)—See Note (a) to stanza LXXX. (Nīti)

ŚRINGĀRAŚATAKA.

1. As to the second place being given to the Śringāraśataka Kṛiṣṇa Śāstri Mahābala says :—

श्रीमदाजर्पिं प्रवरो भर्तृहरिः शृङ्गाररसं सेवनमपि नीतिपूर्वकमेव कर्तव्यं न तदि-
च्छ मिति सूचयन् प्रथमं नीति ज्ञानाय नीतिशतकं कृत्वा ततः शृङ्गाररसस्य
परिणामे वैराग्यजनकत्वात्कचिद्व्यत्येन कचिदुपादेयत्वेनादौ तं वर्णयित्वा पश्चा
द्वैराग्यं वर्णयिष्यामीति मनासे निधाय शृङ्गारशतकं प्रारिप्सु रित्यादि—

B. Śringāra (शृङ्गार)—“ पुनार्योन्योन्यरक्तयो रति प्रकृतिः
शृङ्गारः । ” See कदम्बकृतकव्यालङ्कारः XII-5. It is thus defined
in the Rasaratnahāra of Śivārāma :

“ स्त्री पुंसयो र्मियो राग इद्धिः शृङ्गार उच्यते ”. See श्रीत्रिपाठि
शिवराम प्रणीत रसरत्नहारः ६ ।

According to another authority Śringāra is
defined as follows :—

रम्यदेशकलाकालवेषभोगादिसेवनैः । प्रमोदात्मारतिः सैव युनोरन्योन्य
सक्तयोः ॥ प्रहृष्यमाणा शृङ्गारो मधुराङ्गविचेष्टितैः । अयोगो विप्रयोगश्च संभोगश्चेति
स त्रिधा ॥

See Sāhityasārasaṅgraha, by Moreshwara Rām-
chandra Kāle, B. A., p. 55.

Śringāra is derived thus : शृङ्गं हि मन्मयोऽङ्गैवस्तदागमन
हेतुकः । पुरुषप्रमदाभूभिः शृङ्गार इति गीयते ।

To sum up all these, we have to say that Śrin-
gāra or the Erotic deals with the rise, growth and
development of mutual love and attachment between
man and woman.

I. (a) Brahmā, Vishnu and Śiva form the Hindu
Trinity. Brahmā is generally known as the Crea-
tor, Vishnu, the Protector, and Śiva the Destroyer of
the world.

(b) *Kusumāyudha* (कुसुमायुध) - Name of the god of love, so called on account of the fact of his weapon being made of flowers.

II. *Bhāva* (भाव) - Generally speaking *Bhāvas* are the different kinds of feelings and emotions that rise into the minds of women at the time of seeing youthful persons of the opposite sex. In dramatic science or in poetic compositions generally, *Bhāvas* are either (स्थायिन्) primary or (व्यभिचारिन्) subordinate.

According to Bharata वागङ्गसत्त्वोपेतान्काव्यायीन्भावयन्तीति भावाः । तत्राष्टौ भावाः स्थायिनः । त्रयस्त्रिंशद्व्यभिचारिणः । अष्टौ सात्त्विकाः । एवमेते काव्यरसामिव्यक्तिहेतव एकोनपञ्चाशद्भावाः प्रत्यक्षमन्तव्याः । एभ्यश्च सामान्यगुणयोगेन रसा निष्पद्यन्ते । See भरतमुनि प्रणीतनाट्यशास्त्रम् । ७ अध्यायः ।

Mr. Moreshwara Rāmchandra Kāle says:—*Bhāva* is the complete pervasion of the heart by any feeling whether of pleasure or of pain arising from the objects under sight. It is derived from भावन or वासन scent i. e. that which gives its own smell to other things &c. See Moreshwara R. Kāle's *Sāhityasāra Sangraha*. p. 44.

III. *Līlā* (लीला) - Sportive manner. *Līlā* is one of the three physical embellishments of a young lady. The other two are *Bhāva* (भाव) and *Ilāva* (इव).

IV. *Diśa* (दिशः) - The ten directions of the world. See our Note to stanza I (b). (Niti.).

VI. *Vilāsa* (विलास) - Conversation with a smiling face. Also refer to Note on stanza C. *infra*.

X. (a) *Abalā* (अबला) means powerless. It is a

special designation of women. Compare the use of the epithet 'weaker sex' in English.

(b) *Judra* (इन्द्र) was smitten with love at the sight of *Ahalyā* (अहल्या) the wife of *Gautama* (गौतम). The story is told both in the *Bhāgawata* and the *Rāmāyana*.

XI. मकरज्ज is the god with the emblem of makara (मकर), a kind of sea animal generally a fish. It is an epithet of Cupid.

XII. The real beauty of the śloka lies in the nice pun upon the words संयमिनः, श्रुतेः, विजानां, and मुक्तानां. Also see our foot-note to this stanza.

Besides the words explained at the foot-note to this verse, the word पारंगते is also susceptible of two interpretations : (1) have gone to the extreme end of, and (2) have mastered completely.

XIII. (a) *Mṃgūlā* (मुग्धा) is a special epithet applied to young ladies blooming into youth. It is thus defined by a well known writer on Śringāra—
मुग्धा नववयः कामा रतौ वामा मृदुः कृधि ।

(b) The exquisite beauty of the stanza lies in the ingenious play on the word गुणैः which equally stands for (1) bow-strings, and (2) mental, moral and personal qualifications.

XIV. The learned editors of the *Subhāshitāvali* (Bombay Sanskrit Series No. XXXI) remark on this couplet that the old reading ताराखीन्दुषु introduces the sun, which has no business here. However I would like to adhere to the reading ताराखीन्दुषु,

because the thought would thereby be considerably stronger and more beautiful and poetical, inasmuch as one away from his lady love is naturally inclined to take the world to be full of darkness both in day and night. Night is really dark in comparison with day, and there is neither poetry nor beauty in alluding to its gloom. The sense would be much weakened by confining the idea of darkness to night with which it is always associated. The line "सहि-
 श्येयजान्यकारितमिदं दग्धं दिनं कल्पितं" in Kālidāsa's Vikramaurvaśi supports our view by keeping the word दिनं in the stanza.

XV. Here too we find a very ingenious pun upon the words (वदन्तः, तल्ले, चले, राग-, and मय्यस्या which may either be taken in their literal or secondary senses.

XVI. In this stanza the author has availed himself of the double meanings of the words गुरु, चन्द्र, मासन् and ज्ञानेश्वर, which respectively mean both Jupiter and weighty, moon and bright, sun and luminous, and Saturn and slowmoving. Without fully understanding the double meanings of these words, the poet's exquisite comparison of woman with the well-known planetary group will be quite obscure and nonsense.

XVIII. (α) Arya (आर्य)—Generally speaking it means an Aryan. But in its special sense it is confined to an inhabitant of Aryāvarta or India proper, in contradistinction to the aboriginies. In Sanskrit compositions आर्य is usually applied to a man

of learning and respectable family. Here it stands for a learned man. Pandit Vaidyanātha in his *Udāharana Chandrikā* (उदाहरण चन्द्रिका) when commenting on this stanza explains आर्याः by विद्वंसः i. e. learned men.

(b) Vaidyanātha in his *Udāharanachandrikā* (उदाहरणचन्द्रिका) after explaining the stanza adds : अत्र वाच्यः संशयः । व्यङ्ग्यस्तु ज्ञान्तं श्रृंगार्यन्त्यतर गत निश्चय इति स्वरूपवैलक्षण्यम् ।

XIX. *Tatwagyāna* (तत्त्वज्ञान)—Knowledge of the Essence of things.

XX. (a) Here again we meet the same ingenious play upon the words चंद्रकान्त, महानील and पद्मराग which respectively mean both moonstone or moonlike sapphire or dark-blue and ruby or rosy.

(b) It may be noted with pleasure that Varāhamihira goes even a step further when he asserts that it is the women who adorn gems, and not the gems that adorn women ; because women can enslave the hearts of men without the help of gems, but gems can never be said to possess a like power without the company of women's handsome persons. The original text runs as follows :—

रत्नानि विभूषयन्ति योषा भूष्यन्ते वनिता न रत्नकान्त्या ।

चेतो वनिता हृन्त्यरत्ना नौरत्नानि विनाऽङ्गनाऽङ्ग सङ्गात् ॥

Vide *Varāhasंहिता* । LXXIII. 2.

XXI (a) *Vāmanayana* (वामनयना)—Women are generally so called on account of their natural habit of looking at men with side glances.

(b). Dr. J. Taylor in his translation of the *Prabōdhachandrodāya* (प्रबोधचंदोदयः) renders the verse as follows :—

When a woman by deceitful glances penetrates the tender heart of a man, what power does she not possess ! She fascinates him, she sports with him, teases him, frowns on him, fills him with eager desires and mocks him.

XXII. In this stanza the poet speaks of a delicate lady separated from her lover. Every word is so dexterously put as to successfully impress the extraordinary tenderness of her delicate frame. Not to speak of the sun, she is even unable to bear the rays of the moon. She walks very slowly, her paces are guided by her feminine strength, she stops and takes rest in the shade of trees, and in order to protect her uncommonly delicate face from the effects of the moon's rays she draws up her veil against them.

XXIV. *Swarga* (स्वर्ग) is heaven or Indra's paradise.

XXVIII. (a) Govinda in his *Kāvya-pradīpa* and Vaidyanāth in his *Uddāharanachandrikā* say that कृत् is अधिक *i. e.* more than justified by the छन्द of the stanza.

(b) Under the particulars in which the stanza is cited by Śaṅgadhara in his *Śaṅgadhara-paddhati* one would be led to agree with him in taking the verse to be the joint production of शीलामहारिका and भोजराजः—I shall therefore prefer to read इदमपि for यदपि in the 3rd charaṇa.

XXXII. *Māna* (मान) is anger excited by jealousy (especially in women).

XXXIII. (a) Henceforward the poet begins to describe the six well-known seasons of the year :

viz. (1) *Vasanta* or Spring. (2) *Grishma* or Summer. (3) *Varshā* or Rains, (4) *Sharat* or Autumn, (5) *Hima* or Winter. (6) *Shishira* or Early Spring respectively giving 5, 3, 6, 1, 1, and 2 stanzas to each of them.

(b) मघौ=चैत्रे । “स्याचैत्रे चैत्रको मघुः” इत्यमरः । As it (मघु) is one of the two months of Spring, it here stands for the whole of that lovely season.

XXXV. (a) चैत्र is the first month of the Vikrami Samvat.

(b) It may be confidently noted here that the description we find in the stanzas numbered 35, 38, 39, 40 and 48 very strongly corroborates the belief that their author must either be a king or one well-conversant with kingly surroundings.

XXXVI. (a) *Pātala* (पाटल) “is the *Bignonia* or *Stereospermum Seneccolm*, a large tree common in South India. with dark dull crimson, exquisitely fragrant flowers.” (Mr. Growse).

(b) श्रीगण्डकेल is another name of Malayāchala. According to Prof. Apte it is one of the seven principal chains of mountains in India. It is most probably to be identified with the southern portion of the Ghāts running from the south of Mysore, and forming the eastern boundary of Travancore. See also our note to stanza LXXX (c) in the Nīṣātaka.

XLI. (a) The poet here compares the rainy season to a youthful woman. All the attributes are so chosen as to qualify both the rainy season and young lady.

(b) *Jāti* (जाति or जाति)—A species of flower-plant known as the Jasmine.

XLII. (a) *Kutaja* (कुटज)—See Note to stanza LXXX (f) in the *Nīṭisāṭaka*.

(b) *Kadamba* (कदम्ब)—A kind of large tree with beautiful fragrant flowers. It blossoms in the rains. Hence it is spoken of by poets as budding at the roaring of thunder clouds.

XLIV. *Ketaki* (केतकी)—Name of a plant usually growing near water. The scent of its flowers usually called *Sirā* is very strong and lasting. It usually puts forth its blossoms in the beginning of the rainy season.

XLV. *Nabhas* (नभस् or श्रावण) is the fifth month of the Vikrami Samvat. श्रावण together with भाद्रपद the month next following it, forms the rainy season.

XLIX *Vita* (विट)—Generally speaking a paramour or voluptuary or sensualist. In dramatic literature *Vita* is the companion of a prince or dissolute young man, or of a courtizan. He is described as being skilled in the arts of singing, music and poetry, and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of *Vidūṣaka* (विदूषक).

L. *Śīṭkār* is the making of an inarticulate sound by drawing in the air between the closed lips.

LI. *Antarastva* is the allpervading essence of things i. e. *Brahma*.

LII. *Vedānta* (वेदान्त) literally means the end of the Vedas. Vedānt refers to that system of philo-

sophy which deals with the ultimate end of the Vedas, teaches the pantheistic creed of the Hindus, and preaches the profound doctrine that *Brahma* is the only Truth and that the world is a mere delusion.

LIV. *Lôkas* (लोक) — The *lôkas* (worlds or spheres) are fourteen in number, seven above, and seven below. See Note to stanza XXII (c) in the *Vairâgyasataka*.

LVI. The *Apsarâs* or the heavenly nymphs are one of the fourteen jewels that were churned out of the ocean. Also refer to our Note to stanza LXXXI (b) in the *Nitisataka*. The radical meaning of the word अप्सरा is a dweller of water, hence a Naiad. The names of the principal *Apsarâs* are उर्वशी, मेनका, रम्भा, तिलोत्तमा &c. &c.

LIX. Dr. Peterson in his note on stanza 2246 of the *Subhâshitâvali* says that this verse is quoted in the *Hitôpadesa* (हितोपदेशः) but the verse is nowhere to be found in that work. Strange it is that it cannot be traced out even in his own edition of the *Hitôpadesa*.

LX. *Brahmâ* is the Creator. See also Note on stanza. I (a) supra.

LXI. *Pancheshu* (पञ्चेषु) — Name of the god of love, so called on account of his being represented as the holder of five arrows.

Cf. — “ अरविंद मञ्जोकं च भूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चनाणाः प्रकीर्तिताः ॥ ” or “ समोहनोन्मादनौ च शोषणस्तापन स्तथा । स्तंभन श्रेति कामस्य पञ्चनाणाः प्रकीर्तिताः ॥ ”

In other words the five arrows of Cupid are thus enumerated by poets either to be the flowers of the

lotus, aśoka, mango, Jasmine and blue lotus : or the acts of ravishing, maddening, drying up (or emaciating), heating (or paining) and stupifying.

LXIV. At page 74 of the Bombay San-krit Series No. 1, Dr. G. Bühler, C. I. E., has the following note on this stanza : नदीकृता मुण्डिताः, these two words describe the Jain and Baudha ascetics—रक्तपट्टी कृताः '(have been dressed in red rag)'. Red clothes are also the marks of Śmārta ascetics. कापालिकाः 'skull-wearers'. This is the name of certain disreputable worshippers of Devī, see H. H. Wilson's Works, Vol I., pp 21 and 264. The verse satirically represents asceticism as a consequence of the anger of Cupid.

LXV. (a) *Viśvāmitra* (विश्वामित्र)—Name of an illustrious sage, who though born a Kshatriya attained ब्रह्मत्व by virtue of his hard penances. He was smit with love at the sight of *Menakā* (मेनका) who was sent by Indra to spoil his rigid devotions. *Menakā* bore him a daughter afterwards known as *Śakuntalā* the story of whose love and marriage with *Duśhyanta* forms the subject of Kālidāsa's immortal drama entitled "*Śakuntalā*".

(b) *Parāsara* (पराशर)—Name of a celebrated sage, the father of Vyāsa, the well-known compiler of the Vedās. *Parāsara* is said to have fallen in love with a fisherwoman named Satyawatī who bore him the celebrated Vyāsa before her marriage to Śantanu. *Parāsara* is the author of a smṛiti called after him *Parāsarasmṛiti*.

(c) *Vindhya* (विन्ध्य)—Name of the great mountainous range known as the Vindhya mountains separating the Dekkan from India proper.

LXVII. (a) *Siddha* (सिद्ध) A semi-divine being supposed to be of great purity and holiness, and said to be particularly characterized by eight supernatural faculties called *Siddhis*.

" The miraculous powers that can be acquired by perfect saints or *Siddhas*, are reckoned as eight in number, and are called, *Animā*, *Mahimā*, *Garimā*, *Laḡhimā*, *Prāpti*, *Prākāmya*, *Ishitva*, and *Wāshitva*. The words denote the faculty—1st of becoming infinitely small; 2nd of becoming infinitely great, 3rd of becoming infinitely heavy; 4th of becoming infinitely light; 5th of obtaining whatever one wishes; 6th of doing whatever one wishes; 7th of absolute supremacy; and 8th of absolute subjugation. "

(Mr. Growse.).

(b) इन्द्रवृष is the bull of *Īra i. e.* Śiva. Its most popular name is *Nandi* (नन्दी), and it is the vehicle of Śiva.

LXX. नरक is hell or the region of Pluto. Mythology believes in numerous hells, and hence the phrase नरकज्ञान &c. in the text. Each peculiar hell has its peculiar punishments, horrors, and pains especially designed for the particular class of sinners that are doomed to enter it. Different authorities give different numbers of hells. But their number is popularly confined to twenty-one.

LXXI. (a) *Sringāra* (शृङ्गार)—See our Note B. supra.

(b) *Chakōra* (चकोर)—The *chakōra* or partridge is supposed to be very fond of looking at the resplendent moon. It is therefore generally spoken of

as drinking the mellifluous nectar of the lunar rays.

LXXII. "Inflamed by passion, even wise men beholding woman, who is the daughter of impurity, address her in tender language: 'O Charmer, thy large eyes are like the water-lily; thy lips are full and round; thy protuberant breasts touch each other; thy beautiful mouth resembles the lotus and elegant are thine eyebrows'. Viewing her in this manner, their passions are inflamed, they are transported with desire and follow the dictates of lust". See Dr. J. Taylor's *Prabôdhachandrôdaya*, p. 50.

LXXVI. (a) स्वर्गद्वार is gate of heaven or the Indra's paradise.

(b) नरकपुर region of hell. Also refer to our Note on stanza LXX. *supra*.

LXXVIII. Here again we have a very ingenious play upon the word रान which equally means red colour and affection.

LXXX. In this stanza the poet has given us a very graphic description of the fickleness of woman's love.

LXXXI. On हृदये मुष्टिभि रेव ताड्यते Dr. Keilhorn remarks as follows :-

'The heart is beaten with fists' (as it were to punish it for its malignancy and venomousness.

LXXXII. मन्त्रिणः In India there is to be found a certain class of persons reputed to possess the Gârudi Vidyâ by which they can cure snake-bites merely by the repetition of some charms or Mantras. They are generally known as snake-charmers or Gârudis.

It must be known that Garuda (the eagle) is the deadly enemy of all sorts of snakes.

LXXXIII. (a) Here we have got a very beautiful and striking metaphor in which the god of love is represented as a skilful fisherman, woman as his net, world as sea, female lips as tempting bait, men as fish and love as fire.

(b) *Makaraketana* (मकरकेतन)—See Note to stanza XI. supra. It is also necessary to say that *Ketu* and *Dhwaja* are equivalent in sense.

LXXXV. The words व्यादीर्घेण &c. which are adjectives qualifying अहिना (अहि snake) are also to be taken as attributes of चक्षुषा (चक्षु=eye). An attempt is made in the translation of the stanza to clear the simile by using appropriate separate epithets for serpent on the one hand and eye on the other.

LXXXVIII. In Sanskrit a prostitute is very appropriately called a पण्यस्त्री or marketwoman, because she sells her person to her customers.

XC. (a) चेट—According to Bharata, *Cheta* is thus defined.

कलामियो बहुकथी विरूपो गन्धसेवकः । मान्यामान्यविशेषज्ञश्चेतो ह्येवं
विधः स्मृतः । See Bharata's Nāṭya-Sāstra XXIV. 107.

(b) *Vita* (विटः)—“ वेद्योपचार कुसलो मधुरो दक्षिणः कविः
कहा पोह क्षमी वाम्नी चतुरश्च विटो भवेत् । ” (भरत नाट्यशास्त्रम् । २५।१०४)

Also refer to our note on stanza XLIX. supra.

XCII. (a) *Priyangu* (प्रियङ्गु) Name of a creeper which is said to put forth blossoms at the touch of women's feet.

(b) *Kunda* (कुन्द) a kind of Jasmine (white and delicate).

(c) मन्दार is the coral tree. It is one of the five trees in Indra's paradise. The word *Mandāra* is also used for *Arka* and *Dhattūra* plants.

(d) *Yamasadana* (यमसदन)—The palace of Yama, the god of death is spoken of as extending over many leagues in the *Garudapurāna*.

XCIV. The same note as that appended to stanza XXXV. (b) may appropriately be repeated here with increased confidence.

XCV. Here is a very ingenious play upon all the adjectives of चूचिद्वेष (play of the eyebrows); for, they can also be applied to the word खल (a perverse person). But unfortunately the beauty of the original cannot be preserved in the translation.

XCVII. (a) Wife is generally considered by men as the other half of her husband. Compare the often quoted lines of Milton in the 4th book of his *Paradise Lost* where Adam thus addresses Eve:

"Whom fly'st thou? whom thou fly'st, of him thou art,

His flesh, his bone; to give thee being I lent
Out of my side to thee, nearest my heart,
Substantial life, to have thee by my side
Henceforth an individual solace dear;
Part of my soul, I seek thee and thee claim,
My other half."

(b) "प्रियतमा &c alludes to the idea that *Siva* and *Pārvatī* form a single body, one half of which is male and the other half female. नः स्वप्राप्तः=to whom there is no superior. The two lines mean that *Siva* though he is so far under the dominion of Love as to

have his wife as one-half of himself, is also the first to withstand love. Cf. Kirāta XVIII. 31." (K. T. Telang.)

(c) पार्वती literally means the daughter of a mountain. It is one of the several names of Durgā.

(f. 'उमा कात्यायनी गौरी काली हेमवतीश्वरी । शिवा भवानो रुद्राणी शर्वाणी सर्वं मङ्गला ॥ अर्पणी पार्वती दुर्गा वृहती चण्डिका श्र्विका॥' इत्यमरः)

XCVIII. (a) *Vairāgya* (वैराग्य) is asceticism or detachment from the world. See also our Note B in the *Vairāgyaśataka*.

(b) *Nīti* (नीति) is motives of policy and prudence including morality. See also our Notes B and C in the *Nītiśataka*.

(c) *Śringāra* (शृङ्गार) is the first and most important of the nine Rasas and deals with man and woman and their mutual love, as members of the opposite sexes.

(d) The point of the stanza evidently is this : people generally differ very widely in their delights and pursuits.

Here we may also refer to the often quoted passage from the *Mahābhārata* which runs as follows :—

वेदा विभिन्नाः स्मृतयो विभिन्ना नास्ती मुनि र्वस्य मतं न भिन्नम् ।

धर्मस्य तत्त्वं निहितं गुह्यं महाजनो येन गतः स पथा ॥

C. (a) *Vilāsa* (विलास) is thus defined by Bharata : स्मितपूर्वमयालापो विलास इति कीर्तितः । See Bharata's *Nāṭya śāstra* XXII. 33.

(b) The real meaning of the stanza seems to be that the amorous sports and lovely conversations of youthful ladies are always powerful to charm men.

NOTES ON VAIRAGYA ŚATAKA.

—00—

A. As to giving the third or last place to Vairāgyaśataka Kṛṣṇa Śāstri Mahābala says अयं श्रीमदाज-
यिषवरो भर्तृहरि इति तीये परिणामे वैराग्यजनकं, गृह्यारम्भतकं विद्यावेदान्तं वैरा-
ग्यशतकं चिकीर्षु वैराग्यफलस्य दाता शिवापेक्षयान्यो नास्तीति तं वर्णयति ।

B. *Vairāgya* (वैराग्य) literally means absence of affection for the world. See also Note to stanza XCVIII (a) in the Śringāraśataka.

I. *Yogi* (योगी) one well-versed in the practice of Yoga (योग) or union. Mrs. Annie Besant renders the word योग as harmony with the Divine Will.

II. There are three classes of men, those who have knowledge and they do not care for other people's learning through envy; those who have no knowledge and they cannot appreciate; and those who have high position in the world and they do not care for learning, being proud of their greatness. So that there is altogether but a bad lookout for learning and learned men." (K. T. Telang)

III. The Vedānta philosophy teaches us that the acquisition of स्वर्ग itself is of very small importance when compared to मोक्ष or final absolution or emancipation of the soul.

VIII. "The sense is that if a man of strong mind did not see his wife in the state described, he should not go about to beg. It is the family that constrains him to it." (K. T. Telang.)

It will be seen that the translation of the stanza as rendered by me is somewhat different from the above. Prof. Tawney's version is also similar to

that of Mr. K. T. Telang. Here I have preferred to follow the Sanskrit Commentary of Kṛiṣṇa Śāstri Mahābala which gives the purport as विचारवान्जनः पूर्वाद्धोक्त विशेषण विज्ञायां भार्या दृष्ट्वापि दुष्टजठरभरणार्थं कस्याप्यये न याचत इति भावः । The thought thus expressed is far nobler than that explained by Prof. Tawney or Mr. Telang. I am, however, glad to observe that Mahārāja Sewaī Pratāpa Singhji's version of this Ślōka is quite to the point. It runs as follows :—

कव्यो पुरानो चीर ताहि खेंचत अरु फारत ।
छोटे मोटे बाल भूख ही भूख पुकारत ।
घर माही नहीं अन्न नारि हू निर्देय यातें ।
भई महा जडरूप कछू मुख कदति न बातें ।
यह दशा देखि अर बरत चित जीभ थरथर तरकत मुख ।
अपने मुजरे उदरहित 'देहि' कहें को सतपुत्र ॥

Mr. Durgā Prāsāda's translation of this stanza being neither correct nor good deserves no particular mention in this place. The anonymous copy of the Proverbial Philosophy of Bhātrihari here follows, as usual with it, the Notes of Mr. K. T. Telang.

X. (a) It is a general belief among the people that snakes can live without feeding upon anything but air. The fact is often alluded to by Sanskrit poets. Cf. सर्पः पिबन्ति पवनं न च दुर्बलास्ते &c.

(b) "The meaning is that there is no scope for the exercise of one's merits, all the energies being absorbed in the struggle for existence."

K. T. Telang.

XV. The word अम्बरखण्ड is here used in a double sense of (1) a piece of cloth and (2) cloud.

XVII. Commentators differ in their interpretation of this stanza.

The difficulty particularly lies in the construction of the third line, which Mr. Telang takes to mean—'wretched by reason of the strong distractions of the enjoyment of greatness old through age'.

Mr. Durgā Prasāda interprets the verse as follows :—

"Avarice rises with selfishness or bad discrimination, goes with its extinction and culminates with its excess. When the king of gods falls a victim to it, being tempted under the irresistible promptings of biting destitution and old age, there is no talking of man."

The following version of the Ślōka is found in the Proverbial Philosophy of Bhartrihari :—

"The desire for worldly pleasures is allayed as restraint full of discrimination develops and when attachment to objects of sense is great that effect takes place on a wider scale. The Lord of Gods Himself becomes subject to desire, wretched by reason of strong distraction of enjoyment of greatness old through age."

Prof. Tawney's poetical version runs thus :

"As knowledge grows, content expands, and
fell desire abates ;

But worldly joys, if long embraced, a baneful
influence gain ;

Thus Indra, like a mortal king, hopes, trembles,
loves and hates,

From having held through endless years an un-
disputed reign."

I have not been able to find out its version in

Maharaja Pratāpa Singhji's Chhappayas. Pandit Rishabhadatta's Hindi translation is usually below the average and hence I have no scruples to omit it here.

The sage commentary of Kṛiṣṇa Śāstri Mahābala which seems to give the correct sense of the text by his comments upon the stanza is as follows :—

विवेकस्य व्याकोशो विकसनं यस्मि तस्मिन् शमे विदधति कुर्वति सति, तुङ्गे वज्रते वृष्णायाः परिष्वङ्ग आक्षेपे ज्ञाम्यति सति, सा परिणतिः सुखविशेषरूपः परिणामः प्रसरति तरा मतिज्ञयेन विस्तारं प्राप्नोति । साक्षा । यस्यां परिणतौ विषये जरया जीर्णं मेखये, ग्रसनं अन्नादि मक्षणं सन्निमित्तो गृह्णो गम्भीरो य आक्षेपो निन्दा च ताभ्यां कृपण एवं विधो मरुता देवा नामधिपतिरिन्द्रो ऽ पि यस्यां परिणतौ वृषापात्रं वृष्णाभाजनं भवतीति । यस्यां परिणतौ विषये साक्षाद्विन्द्रो ऽ पि स्पृहां करोतीत्यर्थः ।

XVIII. Commenting on the meaning of the word Prof. Tawney remarks—"More literally retinue, attendants. This expression falls in with the legend that Bhartṛihari was a king and quitted his throne in a fit of disgust."

XXII. (a) For the unparalleled munificence and magnanimity of Paraśurāma,

Cf. कुलाचलायस्य महीं द्विजेभ्यः प्रयच्छतः सीमन्त्यत्र मापुः ।

बभूवु इत्सरजलं समुद्राः स रेणुकेयः श्रियमात्तनोतु ॥

(b) Bali (बलि)—Name of a demon king, grandson of Prahlāda and the most powerful sovereign of his day. He wrested everything from the gods and reigned absolutely supreme over the whole world. To secure the gods from this catastrophic Vishnu, in the form of a dwarf, came to him and begged of him three steps of ground. This simple request being granted Vishnu assumed an enormous size, covered all of Bali's possessions in two of his steps and putting the

third on Bali himself sent him to the Patāla where he is believed to reign still. The story is told in the Bhāgavata.

(c) Of the fourteen spheres, seven are above the Earth and seven below it. They are enumerated as follows:—

(1) भूर्लोक, भुवर्लोक, स्वर्लोक, महर्लोक, जनलोक, तपट्टोक and सत्यलोक; (2) अतल, वितल, सुतल, रसातल, महातल, तलातल and पाताल.

XXIV. The first two lines of the stanza if translated literally would stand thus: 'What honour is it to kings to have obtained the earth which has not even for an instant remained unenjoyed by multitudes of kings after acquiring it by means of hundreds of battles'.

K. T. Telang.

XXVI. "The following lines of Juvenal may be compared:—

'What's Rome to me, what business have I there
I who can neither lie nor falsely swear,
Nor praise my patron's undeserving rhymes.'
(Ancient Classics for English Readers, p. 73)

Prof. Tawney (Indian Antiquary, Vol V. p. 3) quotes Burke, Vol. II., p. 106 (Bohn's Ed.). The implication is that those persons only who can descend to such occupations find entertainment in the royal household."

K. T. Telang.

XXXI. जह्नुकन्या or जाह्नवी is an epithet of the Ganges. See Rāmāyana Ch. XLIII Book I.

XXXII. Chintāmani (चिन्तामणि) is a fabulous gem supposed to yield to its possessor all desires. It is generally known as the philosopher's stone.

XXXV. स्वः सिंधु (literally heavenly river) is another name of the Ganges.

XXXVIII. (a) "The two words काल and काली seem to me here to signify the male and female personifications of the Destructive Principle. Now काल is given by the Medinikāra as a name of Mahākāla or Mahādeva. काली is well known to be a name of Pārvati. Mahādeva is the Deity of Destruction and is also represented in the Purāṇas as playing with Pārvati." K. T. Telang.

Śiva and Pārvati are represented as playing chess with dice in the seven Ślōkas (Nos 128-129) quoted from Mayūra in the Subhāshitāvali. See also the learned editors' note at p. 8. Bombay Sanskrit Series No. XXXI. The word काल in Sanskrit is derived from the root कल् to count and hence it means one who counts. In its secondary sense काल is used both for Time and Śiva. Time is undoubtedly the Counter and hence destroyer of all things and Śiva is the deity of destruction. So there is nothing strange in its being a name both of Time and Śiva. काली is the feminine of काल and consequently represents both Death and Pārvati.

(b) For similarity of thought, compare the various passages quoted by Prof. Tawney in his Two Centuries of Bhartṛihari, p. 69.

XL. (a) केशवमिश्र after quoting the stanza at page 75 of his अलङ्कारसोखर thus remarks : लैण लीसमूहः । अत्र अहिनिव हारो हेयो ननु हार वदहि रप्युपादेय इति बोध्यम् ॥

(b) Govinda in his काव्यप्रदीप cites it as an example of शान्तिरस. According to him and the author of उदाहरणचंद्रिका—"वा, शब्दाभ्यां द्वयोर्द्वयोस्तुल्यता द्योत्यते" ..

XLI. "Yôga is one of the systems of Hindu philosophy. Its chief aim is to teach the means by which the human soul may obtain complete union with the Supreme Being. It is defined by Patanjali, the founder of the school, as "the prevention of the modifications of thought by the practice of self-mortification and by keeping the mind continually unaffected by all external influence."* The final beatitude which is held out as the reward of such devotion, consists in the cessation of all idea of self and of any distinction between matter and spirit." Mr. Growse.

See also our Note on stanza I supra.

(b) Padmāsana (पद्मासन) is thus defined in the Hathayôgaprādīpikā (हठयोगप्रदीपिका) of Swātmārāma Yôginidra (स्वात्मारामयोगीन्द्र) :—

वामोरूपरि दक्षिणे च चरणे संस्थाप्य वामं तथा दक्षोरूपरि पश्चिमेन विधिना धृत्वा कराम्बां हृदम् । अंगुष्ठौ हृदये निषाय चित्तकं नासाग्रं माळोक्य देतद्वयाधिनिनासाकारि यमिनां पद्मासनं प्रोच्यते ॥

Mr. Śrinivāṣ Iyāṅgār, B. A. translates the above as follows :—

'Place the right heel at the root of the left thigh and the left heel at the root of the right, cross the hands behind the back and take hold of the toes, the right toe with the right hand and the left toe with the left. Place the chin firmly on the breast and look fixedly at the tip of the nose. This is called Padmāsana and destroys all diseases'.

(c) योगनिद्रा At page 79 of the Bombay Sanskrit series No. III, Dr. G. Bühler C. I. E., observes

* "योगश्चित्तवृत्तिनिरोधः"

(पातञ्जलियोगशास्त्रम्)

“योगनिद्रा means originally ‘the sleep induced by the practice of Yoga,’ during which the soul is separated from the body and thereby becomes enabled to see the nature of all things. ‘Here it stands for deep meditation’.”

XI.IV. Dr. J. Taylor in his translation of the *Prabólhachandrolaya* incredulously remarks in a footnote that when elephants want the female, or are inflamed from any cause, it is *supposed* that a certain liquid is secreted from two protuberances situated on the sides of the heads.

But why *Supposed*? Every one is fully aware of the fact of which the reader needs not be told or assured that in the rutting season the flow of a strong-scented liquid is generally seen on both sides of the frontal protuberances of bull elephants. The usual place from which the rut begins to come out is just behind the ear, but it is not uncommon to see its appearance in some other parts of the elephants’ body. Sanskrit authors are very fond of alluding to elephants in rut, and Bhartrihari himself has proved no exception to the rule as he has mentioned them several times in these Centuries.

XLIII. How beautiful is the metaphor which speaks of Desire as River, &c &c !

XLV. *Vata* (वट) is a kind of tree with large broad leaves. It is one of the long-living, high-growing, and big-dimensioned trees to be found in pretty abundance both in the towns and forests of India. It being considered a favourite abode of Śiva is eagerly sought after by Yogis.

XLVI. "The idea is this : The supplicant of the rich thinks the days too long, as he has to suffer the trouble of constant entreaties, often unsuccessful ; the person engaged in the pursuit of worldly objects thinks time too short, as he has never enough of it to compass all his numerous ends. On the other hand, the philosopher, in the intervals of meditation laughs at both for delusions. During meditations he is, of-course, unconscious of all these proceedings." K. T. Telang.

XLIX. I would prefer with Mr. Telang, the reading दुकूले: to चलह्म्या: as marking better the contrast with वत्कले: ।

LI. The ten directions are the North, North-east, East, Southcast, South, Southwest, West, Northwest, Zenith (above), and Nâdir (below).

LIII. Samâdhi (समाधि) is thus defined in the 4th Chapter of the इष्टयोगप्रदीपिका—' सलिले सैन्धवं यद्द ससाम्यं भजति योगतः । तयात्ममनसोरेक्यं समाधिरभिधीयते ' which is translated by Śrinivāsa Iyāṅgār, as follows : " As a grain of salt thrown into the water unites and becomes one with it, a like union between the Mind and the Atmā is Samâdhi. " See also our Note to stanza LX (b).

LV. (a) It needs not to be told that there are four principal castes or Varnas among the Hindus, which are named ब्राह्मण, क्षत्रिय, वैश्य and शूद्र. The first three are otherwise known as the *Dwijas* (द्विजाः) or twiceborn, on account of their two births of (I) actual generation and (II) investiture with the Sacred thread. But according to some, the epithet *Dwija*

(द्विज) is limited only to the Brahmans. Compare

“ जन्मना ब्रह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते ”

(b) *Chândāla* (चाण्डाल)—A general name for the lowest and most despised of the mixed castes originating from a Sūdra father and a Brahman mother. In the text the word is used for a man of this degraded caste.

LIX. “ The implication is that nothing except devotion to Śiva is to be depended upon, as, for instance, the things enumerated. ” Telang.

LX. (a) The Dekkan poets are held to be great masters of melody of their sweet mellifluous verses. See *KāvyaĀdarsa*: श्लेषः प्रसादः समता माधुर्यं सुकुमारता । अर्थव्यक्ति यदारत्य मोक्षः कान्तिसमाधयः । &c &c.

(b) *Samādhi* (समाधि) according to Nrisimhasaraswati, is व्युत्थाननिरोधसंस्कारयोरभिभवप्रादुर्भावे सति चित्तस्यैकाग्रतापरिणामः समाधिः । See *Vedāntasāra subōdhini*, p. 55. Mr. K. T. Telang thus explains it according to the *Vedāntasāra*: ‘ an exclusive concentration upon the One Entity without distinct and separate consciousness of the knower, the known, and knowing and without even self consciousness’. Also compare, यत्सर्वं ब्रह्मैवैकं जीवात्मपरमात्मनोः । समस्तनष्टसंकल्पः समाधिः सा निधीयते which occurs in the गौरक्षपद्धतिः at verse 86th.

Strictly speaking *Samādhi* is the eighth and last stage of Yoga. These eight stages of Rājayōga (राजयोग) are (1) Yama (यम), (2) Niyam (नियम), (3) Asana (आसन), (4) Prāṇāyāma (प्राणायाम), (5) Pratyāhāra (प्रत्याहार), (6) Dhāranā (धारणा), (7) Dhyāna (ध्यान) and (8) *Samādhi* (समाधि). But, here, the word *Samādhi* may be taken to mean perfect and profound

absorption of thought into the one object of meditation *i. e.* the supreme Being. See also our note to stanza LIII. *supra*.

(c). Chowry—As to the origin of these luxurious royal fans (चमर) vide Chapter 72 Śloka 1 of the चारादिसंहिता where it is said :

देवै श्रमर्षः किल बालहेतोः वृष्टाहि लक्ष्माधरकंदोषु ।

आपीतवर्णाश्च भवन्ति तासां कृष्णाश्च लाङ्गूलमवाः सिताश्च ॥

Mr. Wilkins in his Fables and Proverbs from Sanskrit observes in his footnote to the word Chamara that it is a kind of whisk made of the tail of a particular species of cow, and sometimes of peacock's feathers finely ornamented, used to chase the flies away.

(d). I am inclined to take the stanza as furnishing internal evidence of Bhartṛihari being a king.

(e). In several editions including those of Bombay and Calcutta, this stanza is given a place in more than one Centuries of this poem.

LXII. *Palāsa* (पलाश) is, according to Mr. Growae, "the *Butea frondosa*, a tree with scarlet flowers, which precede the newleaves, and when in full blossom make a striking sight, like a fire on the horizon."

LXIII. It will be seen that many persons have been led to translate this stanza in a sense quite contrary to that in which it has here been presented to the reader. For comparison, we would beg to quote the following :

"Our former opinion was, 'You and We are we and You,' (*i. e.* You are different from we). Oh friend what is become now that we consider you like our selves.

(Mr. Durga Prasad).

To my mind the original text as herein given cannot admit of any other interpretation but that which we have sought to convey in our Hindi and English translations. For the cessation of worldly ties of kinship, friendship &c. in Vairāgya, we have the authority of the Mahābhārata :

पितामहो ऽ स्मि स्यविरः पितापुत्रश्च भारतः ।

ममैव यूयमात्मन्या न मे युय न वो वयम् ॥

LXVIII. *Vidyādhara* (विद्याधर) — A class of demigods or semidivine beings. The name Vidyādhara is applied to one of the ten species of divine beings. These are enumerated as follows in the Amarakōśa :—

विद्याधरा प्सरोयक्ष रक्षो गन्धर्व किन्नराः ।

पिकाचो गुह्यकः सिद्धो भूतो ऽ मी देवयोनयः ॥

LXIX. (a) *Meru* (मेरु) — See our Note LXXX (a) in the Nitisataka.

(b) *Yuga* (युग) — See our Note to Stanza LXXXIV. in the Nitisataka.

LXX. (a) "Actions done in a past life lead to results in the succeeding life, and to obtain freedom from the perpetual round of birth and death thus arising, all कर्म must be destroyed. Of. Śāririka Bhāṣya, p. 1075." K. T. Telang.

(b) "The bodies and conditions of transmigrating souls are, according to their works, good or evil in antecedent states from time without beginning. The merits and demerits and the embodiments are from eternity. Seed from plant, and plant from seed, but who shall assign priority to either? From such fruition of merits as long as soul is implicated

with body, there is no escape.....
 This implication of soul with bodies, animal, vegetable, human, ultrahuman, and divine, is the source of all misery. In all its stages the soul tastes little but pain, sickness, death, and severance from all that it would fain cling to. Even in the highest embodiments there is disparity, and a consequent sense of insufficiency, and there is the certainty of their expiring upon the exhaustion of the merits which procured them. Paradise and places of torment are only stages in the endless journey.....This repeated embodiment of souls results from merits, merits from activity, activity from desires and aversions, desires and aversions from identifying the soul with that which is not soul, with the body, the senses, the intellect. (Gough-in Calcutta Review). ”

Prof. Tawney.

LXXI. *Kalpa* (कल्प)—See Note on Stanza XVI. (a) in the *Nītisataka*.

LXXIV. *Brahma* (ब्रह्म) or *Brahman* (ब्रह्मन्) is the supreme Being, regarded as impersonal and divested of all quality and action. Prof. Apte says that according to the Vedāntists *Brahman* is both the efficient and the material cause of the visible Universe, the all-pervading soul and spirit of the universe, the essence from which are created things produced and into which they are absorbed.

LXXV. *Pātāla* (पाताल) is the lowest sphere as explained in Note (c) to Stanza XXII. *supra*.

LXXVII. (a) *Sānta* (शान्त) is equal to free from passions.

(*b*). *Muni* (मुनि) is a saint. In its original meaning the word signifies one who observes the vow of silence.

LXXVIII. त्रिलोकी—The three worlds are enumerated as the (i) heaven, (ii) earth and (iii) hell.

LXXIX. (*a*) According to Prof. Apte the Vedas or the holy Scriptures of the Hindus were originally three, but a fourth was subsequently added to them, and their number is now generally considered to be four. They are (1) the ऋग्वेद; (2) the यजुर्वेद; (3) the सामवेद; and (4) the अथर्ववेद. According to the strict orthodox faith of the Hindus the Vedas are अपौरुषेय, 'not human compositions,' being supposed to be directly revealed by the Supreme Being, and are called 'Śruti' i. e. 'what is heard or revealed' as distinguished from 'Smṛiti,' i. e. 'what is remembered or is the work of human origin.'

(*b*) The *Smṛitis* as distinguished from the Vedas are the theological writings from the pen of the Rishis, patriarchs and sages.

(*c*) *Purāṇas* (पुराण) are the well-known sacred works of the Hindus, dealing with theology, history, mythology &c. They are eighteen in number viz—

(1) ब्रह्मपुराण; (2) वामनपुराण; (3) विष्णुपुराण; (4) शिवपुराण; (5) भागवतपुराण; (6) नारदपुराण; (7) मार्कण्डेयपुराण; (8) अग्निपुराण; (9) भविष्यपुराण; (10) ब्रह्मवैवर्तपुराण; (11) लिंगपुराण; (12) वराहपुराण; (13) स्कन्दपुराण; (14) वामनपुराण; (15) कूर्मपुराण; (16) मत्स्यपुराण; (17) गरुडपुराण; and (18) ब्रह्माण्डपुराण. It is generally believed that they have all been written by Vyāsa or Velavyāsa, the son of Parāśara and Satyawatī. The literal meaning of the word

Purāna is old. According to Mr. Wilkins the term purāna (literally ancient) is given to such Hindu books as treat of Creation in general, with the particular genealogy, and history of their gods and heroes of antiquity.

LXXXI. Professor Tawney translates शकती as the minnow.

LXXXII. *Brahma* (ब्रह्म) - See Note to Stanza LXXIV supra.

LXXXV. (a) Mr. K. T. Telang notes that 'the force of all my delusion being destroyed by the pure knowledge which shines forth in consequence of the great extent of merit resulting from contact with you, I would merge into the Supreme Brahma.'

(b) The body is admittedly composed of the Panchamahābhūtas or the five elements, viz—earth, water, fire, air and sky or ether.

(c). As a footnote to 'his poetical version of the stanza, Prof. Tawney quotes the following passage from Green's History of the English People, p. 144 :—"The life of Francis falls like a stream of tender light across the darkness of the time. He strips himself of all, he flings his very clothes at his father's feet, that he may be one with Nature and God. His passionate verse claims the moon for his sister, the Sun for his brother; he calls on his brother the Wind, and his sister the Water. His last cry was a Welcome, Sister Death."

LXXXIX. *Vinā* विना is thus explained by Mr. Wilkins in a footnote at p. 120 of Morley's Univer-

sal Library No. 30.—“ An instrument of the string kind very much esteemed in India. It is constructed of a long piece of wood upon which a number of steel strings are strained, and which serves also for the finger board it being furnished with frets almost from one extremity to the other, with each owl fixed horizontally upon the pole (if the expression be allowed) of a large pumpkin, or an oblate sphere of wood hollowed for the purpose.

XCI. “ People misunderstand the mere cure of pain as itself a pleasure ” K. T. Telang.

XCIV. Mr. Telang here differs from all commentators who unanimously explain दुःखाधिकानाम् as referring to the family of the कौश्यविद्मन् spoken of in the text. However, the learned scholar remarks : “ I cannot say what they mean. But the idea intended seems to be that of proud wealthy men. ” However the reader will see for himself the propriety of our following the Sanskrit Commentaries in thus translating the stanza which as herein rendered gives a very intelligent and powerful idea. Kṛiṣṇa Śāstri Mahābala in prefacing the Ślōka thus sums up its substance : विपद्गते कुटुम्बे स्पृहां कृत्वा दुःखेन स्थित्यपेक्षया परमसुखदो गङ्गातीरे निवासः श्रेयात् ।

C. शून्य is a technical term of the Yoga philosophy, and refers to absolute nonexistence. It is also used as a name of Brahman. In Bhartṛihari-nirveda (III. 18) गोरक्षनाथ thus advises मर्तुहरि-विषयेभ्यः समाहृत्य मनः शून्ये निवेशय । स्वयमानन्दमात्मानं स्वप्रकाशमुपैष्यसि ॥

CX. (a) Koorma or Kamatha—See Note to stanza XXXV. (b) in the Nitisataka.

(b) *Dhrura* (ध्रुव) - The son of Uttānapāda being slighted by his step-mother left his home with the determination of winning himself a name in the world. By the advice of the seven Rishis he devoted himself to the service of Vishnu, and was finally exalted by the God to the heavens where he shines as the polestar.

(c) ब्रह्माण्ड is the *egg* of Brahman *c. i.* the universe.

(d). वृद्धन्तर is a kind of large tree known in Hindusthāni by the name of Goolara. The interior of its fruit is the reputed seat of innumerable insects.

CXI. *Chakrawāka* (चक्रवाक) - Name of a bird. Mr. Growse remarks that the male and female Chak-wā are doomed for ever to nocturnal separation and are said to pass the night on the opposite banks of a river or pond, vainly calling to each other to cross.

CXIV. I think the reading संसारद्वे would be far better than that of the text *i. e.* संसारान्ते.

CXV. शूली is a name of Śiva on account of his holding a trident in his hand.

CXVI. *Vairāgya* See Note to Stanza XCVIII. (a) in the Śringarāśataka and also Note B in the Vairāgya śataka.

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कुटुम्बपति	६६	॥	रुजो ह्यधामोदा	३९	॥
संसारेऽस्मिन्नसारे			स्वप्नप्रसारकोऽसौ	५७	॥
परिणति	१९	॥	स्वल्पं ज्ञायवसा०	३०	नी०
संसारोदधि०	६८	॥	स्वायत्त मेकान्त०	७	॥
सहकार कुसुम०	३७	॥			
साहित्य सङ्गीत०	१२	नी०	ह ३		
सिद्धाध्यासित०	६७	शु०	हर्तुर्याति	१६	नी०
सिंहः शिशुरपि०	३८	नी०	हिंसा शून्य०	१०	वे०
मुधामयोऽपि	९३	शु०	हेमन्ते दधि०	४८	शु०

इति ।



APPENDIX.

Parti- Page Line culars.		For	Read
Title			
page 1 6		TRANSLATION	TRANSLATIONS
Preface 6 29		see	See
" 9 3		वाक्यपादीय	वाक्यपादीय
" 14 28		theory will	theory will
" 15 4		under	under
" 18 24		vertical	metrical
" 19 12		मर्तहरिनिर्वेदम्	मर्तहरिनिर्वेदम्
" " 13		मर्तहरिनिर्वेदम्	मर्तहरिनिर्वेदम्
" 22 21		ponits	points
" " 22		STREETS	STREET
" 27 6		Kuvalāyānanda	Kuvalayānanda
" 29 8		Mudrārāksas	Mudrārāksas by
" " 9		Viśākhada	Viśākhadattā
" 31 6		53	35
" 34 1		Woforks	of Works
" 35 14		gotations	quotations
" 37 24		काव्यानुशासनं	काव्यानुशासनं
" 41 13		meetihg	meeting
" 48 27		निर्वेदम्	निर्वेदम्
" " 28		Maternal	maternal
" 44 11		mnst	must
" " 15		o	of
" " 18		dowu	down
" 45 4		onrselves	ourselves
" 48 21		folllwers	followers
" 50 31		h d	had
नीतिशतकम्			
11 3		न्याधिर्भेजसंमहै	न्याधिर्भेजसंमहै
" 21 20		are	is

Parti-Page Line culars.	For	Read
" 26 16	cofine	confine
" 27 13	छेदते	छेदते
" 30 6	थोड़ीसी	थोड़ीसी
" " 12	पड़े हुए	पड़े हुए
" 35 12	flat of surface	flat surface
" 39 2	संदेहतां	संदेहतां
" " 9	इस बेरि शूर वीरता	इस शूरवीरता
" " 14	neither	nether
" 40 5	बनी	बनी
" " 7	हैं	हैं
" 47 36	रुपै रने कै:	रुपै रनेकै:
" 49 6	हैं	हैं
" " 7	थोड़ा	थोड़ा
" " 9	नहीं	नहीं
" " 25	दत्ताश्रिनि	दत्ताश्रिनि
" 51 10	करके रह जाते हैं	करके ही रह जाते हैं
" 58 18	and bold	and if bold
" " 20	shonld	should
" 60 4	पूर्वाध	पूर्वाध
" " 5	बड़ी फिर	बड़ी और फिर
" " 19	परम	परम
" 61 5	जीवन का	का
" 61 9	live	lives
" " 16	Sûk Avali	Sûktâvali
" 62 12	mastrs	masters
" 65 9	बिनाही	बिनाही
" 66 1	भवत्युत्पलको मल	भवत्युत्पलकोमल
" " 2	महाशैल, शिलासंघात	महाशैलशिलासंघात
" 68 20	समृत्यो	समृत्यो
" " 22	होई	होई

Parti-PageLine culars.	For	Read
" " 28	in deed	indeed
" 69 3	वा होका	होका
" 70 28	गुणा न गृह्णन्सुजनो	गुणा नगृह्णन्सुजनो
" 73 17	दूरी करोति	दूरीकरोति
" " "	विमली करोति	विमलीकरोति
" 74 1	विकची करोति	विकचीकरोति
" 75 21	भट्टहरी	भर्तृहरी
" 76 10	पङ्कर	पङ्कर
" 77 17	<i>keshawa</i>	<i>Keshawa</i>
" " 26	भट्टहरी	भर्तृहरी
" 79 1	गुण्यपीयूष पूर्ण,	गुण्यपीयूषपूर्ण
" 80 24	जीविति	जीवति
" 81 10	विना	विना
" " 25	.स.	.सा.
" 82 84	महात्मा	महात्मा
" 83.17	angar	anger
" 84 3	अथैव	अथैव
" " 16	भट्टहरी	भर्तृहरी
" 86 2	वास्तु यम समो	नास्तुयमसमो
" " 4	बडा	बडा
" " 5	अस-	असा-
" 92 17	भंगुर	भंगुर
" 97 17	accumuated	accumulated
" " 20	दृष्ट्य	दृष्ट्य
" 98 10	शत्रुओं	शत्रुओं
" 99 16	it	It
" " 22	ir	is
" " 25	विमृश्य	विमृष्य
" " 31	publication	Publication
" 100 2	लाङ्गलायै	लाङ्गलायै

Parti-PageLine culara.	For	Read
" 101 24	मम्भोनिधि	मम्भोनिधि
" 104 10	accordingly	generally
" 109 20	दुवम्	दुवम्
शङ्करासक्तम्		
" 3 12	Sringar	Śringāra
" " 14	com,	com-
" 4 18	हृदयं	हृदयं
" 6 6	कहा	कहीं
" 6 12	संसारिक	सांसारिक
" 8 2	developed but- tocks,	developed,
" 9 23	youth and recent amors,	youth and,
" 10 18	मार्ग	मार्ग
" 16 24	nicities	nicities
" 19 24	on thy abdomen	on thy
" " 25	above the navel,	above the,
" 20 12	प्रकाशमान	प्रकाशमान
" 21 1	घना	घनी
" " 17	charming but- tocks,	charming,
" 23 16	pleasant enjoy- ment of	pleasant of
" " 17	and buttocks are	and are
" " 18	whose hips and loins are	whose are
" 27 22	bodies	hearts
" 28 9	their necks,	their necks (lit. upon their heads),
" " 25	cotter's "	Cotter's

Parti-Page Line culars.	For	Read
" 29 17	The enjoyment of	The of
" 30 13	recent coition is	recent is
" " 23	किं चि न्मृष्टविशेषकं	किंचिन्मृष्टविशेषकं
" 31 1	नयनार्थ	नयनार्थ
" " 8	enjoyment	company
" 32 5	मनुष्यों के	पुरुषों के
" " 13	heaving breasts ?	heaving ?
" 33 7	end of coition is	end of is
" 35 8	छोड़कर	छोड़ कर
" 37 18	the coition sweat	the sweat
" 42 6	हौज	हौज
" 46 17	चनमेघः	चनमेघ-
" 48 15	art of sensual enjoyments	art of enjoyments
" 49 22	lovely	lonely
" 51 15	recent enjoyment of	recent of
" " 23	the said coition,	the said ,
" 53 13	the cheeks,	the ,
" " 18	buttocks, ,
" " 19	bulky upper legs,	bulky ,
" 58 14	developed but- tocks.	developed
" 60 14	beautiful but- tocks adorned	beautiful..... adorned
" 69 2	दृष्टेव	दृष्टेव
" 70 14	whose buttocks are	whose are
" 74 12	interests	interests
" 76 20	buttocks are	..... are

Parti-Page Lines.	For	Read
" 84 18	हृदये न	हृदयेन
" " 21	नय नविकारे	नयनविकारे
" 85 17	and rubbing their	and their
" 94 14	generally enjoy- ed by	generally ... by
" " 17	further	further
" 95 15	tender abdomen.	tender
" " 17	the navel of	the of
" 102 18	man	Man
" 103 14	समीऽ पस्थो	समीपस्थो
" 104 8	एक मात्र	एकमात्र
" 11	immence	immense
" 13	of sexual inter- course	of,
वैराग्यशास्त्रम्		
1 15	VAIRAGYA	VAIRÂGYA
" 1 16	VAIRAGYA	VAIRÂGYA
" 3 13	affraid	afraid
" 6 2	घोषं	घोषं
" 14 3	हुरिये	हुरिये
" 15 15	PURPDRT	PURPORT
" 18 19	घोषा	घोषा
" 27 16	earth	earth)
" 36 29	flyng	flying
" " 35	country	Country
" 39 14	over	our
" 42 4	वाष्पाकुल	वाष्पाकुल
" 43 1	तरङ्ग-	तरङ्गा-
" 45 14	his holy	the only
" 54 24	unde	under

Parti-PageLine column.	For	Read
" 59 21	घर	घर
" 64 1	बाळे	बाळे
" " 3	बास्वमास्या	बास्व मास्या
" 67 27	विहित	विहितं
" 68 8	टुकडों से	टुकडों से
" 73 20	ut	out
" 78 16	honour	honour;
" 79 12	<i>Vedas</i>	the <i>Vedas</i>
" " 34	havin	having
" 85 20	sp	spi-
" 89 24	besweet	be sweet
" 90 5	सनाधि	नाधि
" 92 19	stoney	stony
" 94 14	करे	करे
" " 29	various	various
" 96 25	tequires	requires
" 99 19	nickering	flickering
" 102 18	rary,	trary,
" " 20	pleasant	pleasant
" " 29	पश्यति	पश्यति
" 104 20	spere	sphere
" 107 2	कायक	कायक
" " 15	and	and
" " 26	theleast	the least
" 109 6	म्माके	म्माके
" 113 8	पड़ जाती है	पड़ जाती है
" 115 12	septical	sceptical
Variants		
" 1 11	NITISATAKA	NITISATAKA
" 4 12	SRINGAR SATAKA	SRINGARASATAKA
" 10 11	VAIRAGYA	VAIRAGYA
" 13 21	Dhanyaloka	Dhwanyaloka

Parti-Page Line culars.	For	Read
Notes		
" 14 8	Briefly	Briefly
" 17 24	been	been
" 18 14	to the river	the river
" " 19	From	from
" 20 23	Prof,	Prof.
" 21 30	eight	eighth
" 25 20	a creeper	is a creeper
" " 24	<i>Meru</i>	For <i>Meru</i>
" " 26	a species	A species
" 26 20	a species	A species
" 27 28	Ice	ice
" 28 10	a kind	is a kind
" " 28	fourteen	fourteen
" " 30	Kālidāsa	Kālidāsa:
" 29 9	conch	conch
" 30 9	a thorny	is a thorny
" " 26	expression	expression
" 32 12	Nitti	Niti
" 39 1	<i>Grishma</i>	<i>Grishma</i>
" 45 18	appropriately	appropriately
" " "	पण्यस्त्री	पण्यस्त्री
" " 30	a kind	is a kind
" 48 1	VAIRAGYA	VAIRĀGYA
" 57 28	Asana	Āsana
" 58 6	वाचस्पति	वाचस्पति
" 59 1	original	original
" " 8	युय	युय
" 65 20	Aurelius	aurelius
" 66 12	वाक्यपदीय	वाक्यपदीय
" 67 10	विरचित	विरचित
" 68 8	मेवर्दनाचार्य	मेवर्दनाचार्य
" 69 29	कृतार्थनिकार्थ	कृतार्थनिकार्थ

विज्ञापन ।

भर्तृहरिशतकत्रयम् । मूल, भाषानुवाद, अँगरेजी भाषान्तर, भावार्थ, टिप्पण, व्याख्या, भर्तृहरि जीवनी, समालोचना आदि आदि सहित अनुमान ५०० पृष्ठकी अत्यन्त मनोहर पुस्तक है । “श्रीवेंकटेश्वर” यन्त्रालयसे सुन्दर कागज और मनोहर टाइप में छपी गयी है । आज तक ऐसी पुस्तक कहीं नहीं छपी । मूल्य २) ६० मात्र ॥

मनभावन । जगत्प्रसिद्ध महाकविकुलतिलक श्रीयुत “शेक्सपीयर” कृत “ऐन्ज्यूलाइक्इद्” नाटकका सरल, सुबोध, सरस और शुद्ध हिन्दी भाषान्तर । उक्त महाकवि की पीयूषवहा लेखनी के अमृतपान करनेका एकमात्र उपाय । ग्रंथ की वास्तविक मनोहरता को देखते इस परमोपयोगी और सुन्दर पुस्तक का मूल्य १) एक रुपया कुछ भी नहीं है ॥

वीरेंद्र । नामही से समझलें कि, यह उपन्यास कैसा होगा । इतना अवश्य कहेंगे कि, उपन्यास कैसा होना चाहिये वह इस के पाठकों को भलीभांति प्रगट होगा । वीर और शृंगार रस प्रधान एक अत्यन्त मनोहर ऐतिहासिक घटनासे संघटित अपूर्व आख्यान है । मूल्य =) मात्र ॥

शोकोक्ति । यह उस सुप्रसिद्ध Gray's Elegy का भाषा छन्दोंमें अनुवाद है कि, जिसकी प्रशंसा करनेमें भी आज १२५ वर्ष हुए कि, समस्तविद्वान् अपनी निजकी मतिष्ठा समझते हैं । यह काव्य शान्त रससे परिभूत है । मूल्य —) मात्र है ॥

प्रेमलीला —जगत्प्रसिद्ध महाकवि “शेक्सपीयर” कृत “रोमियो एण्ड जूलियट” नाटक का अत्युत्तम भाषान्तर । यह वह नाटक है कि, जिसको पढ़कर आबाल वृद्ध सबही

आनन्द मग्न होते हैं । उपरोक्त सुविख्यात महाकवि की अनु-
पम काव्य शक्ति का एक बढ़िया नमूना है । मूल्य १) मात्र ।
भाषान्तर कर्त्ता के पास मिलेगी ॥

ढाक व्यय सब पुस्तकोंका अलग अलग है
निम्न लिखित पतेसे मिलती हैं ॥

खेमराज श्रीकृष्णदास,
“श्रीवेंकटेश्वर” यन्त्रालय-बम्बई.

अथवा

पु० गोपीनाथ एम. ए.

जयपुर राजवकील—आबू.



